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ENGLISH 13

GOING THE DISTANCE

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MODULE 6

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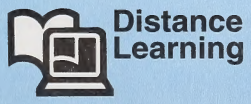
English 13

Module 6

GOING THE DISTANCE



English 13
Student Module
Module 6
Going the Distance
Alberta Distance Learning Centre
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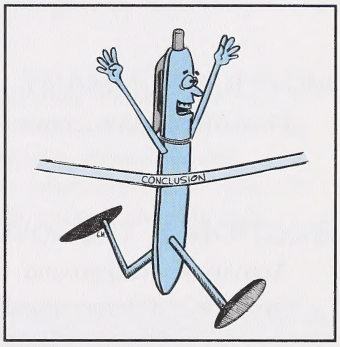

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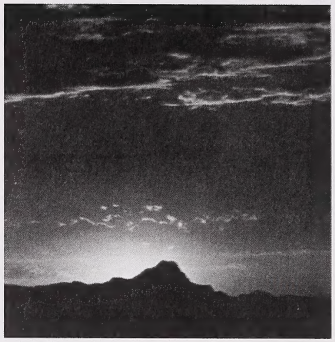

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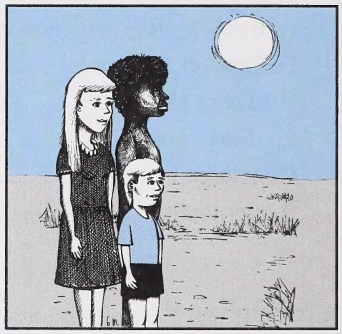

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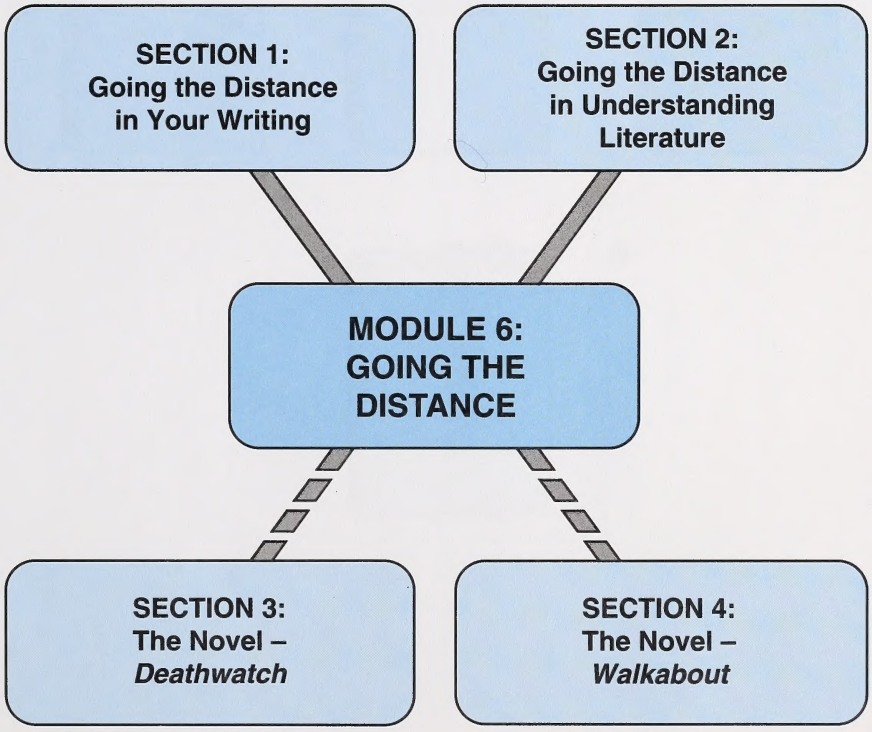
OVERVIEW

This module is called "Going the Distance" and since you are now at this point, you certainly have gone a distance. The two novels in this module, one of which you will choose to study, are about survivors who must go a great distance to ensure their survival.

In Section 1 you will continue your study of the writing process. In particular, you will work on the seven steps to becoming a better writer.

In the second section, you will review and attempt to improve your understanding of literary forms in preparation for your work on the novel. The readings here will also prepare you for the novels by focusing on characters who must try to survive in confusing and seemingly hostile environments.

When you have completed Section 2, you will read and study one of two novels. If you choose to read *Deathwatch*, you will complete Section 3. If you choose to read *Walkabout*, you will complete Section 4. You will learn the similarities and differences between the novel and other literary forms. More importantly, you will attempt to explore links between the world of the novel you read and your own thoughts and experiences.



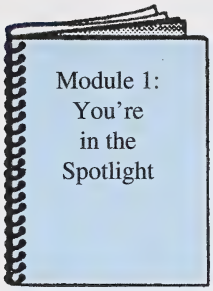
Evaluation

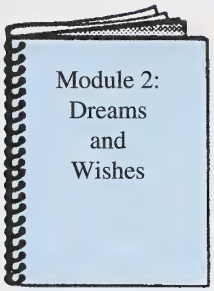
Your mark for this module will be determined by your work in the Assignment Booklet. You must complete the first two section assignments as well as the assignments in either Section 3 or Section 4. (Section 3 and Section 4 deal with different novels.) You will also be expected to complete one final module assignment. The mark distribution is as follows:

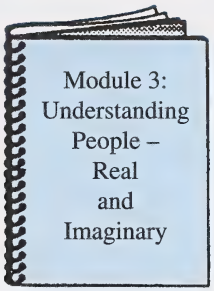
Section 1 Assignment	**25%**
Section 2 Assignment	**30%**
Section 3 Assignment	
or	**35%**
Section 4 Assignment	
Final Module Assignment	**10%**
TOTAL	**100%**

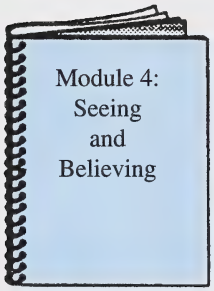
Course Overview

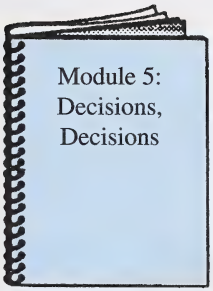
English 13 contains seven modules.

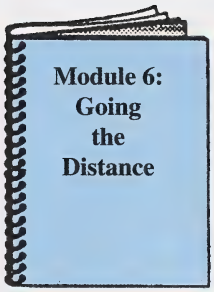


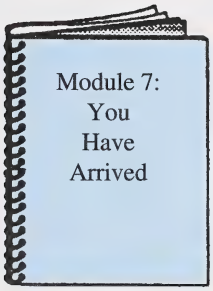


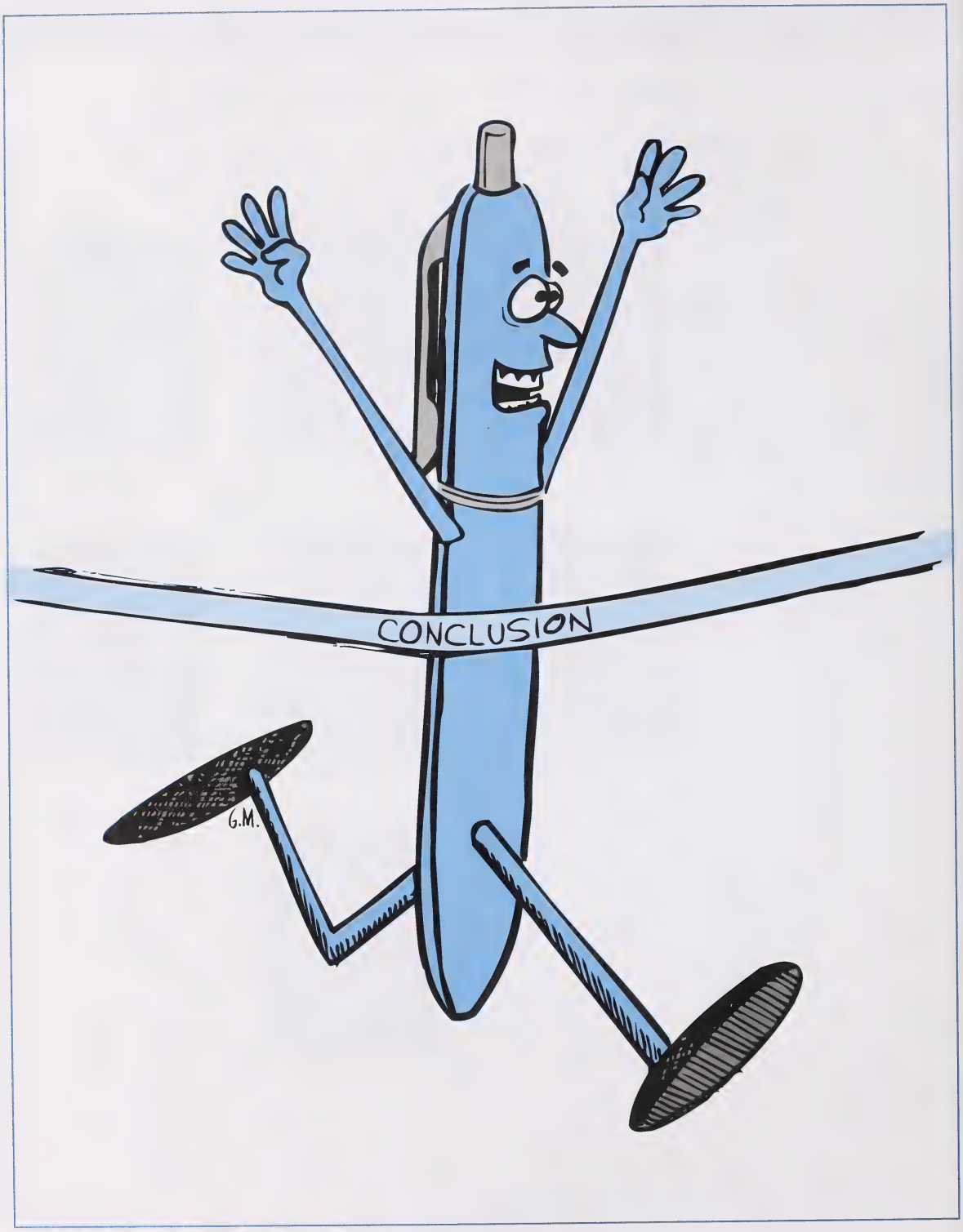











CONCLUSION
G.M.

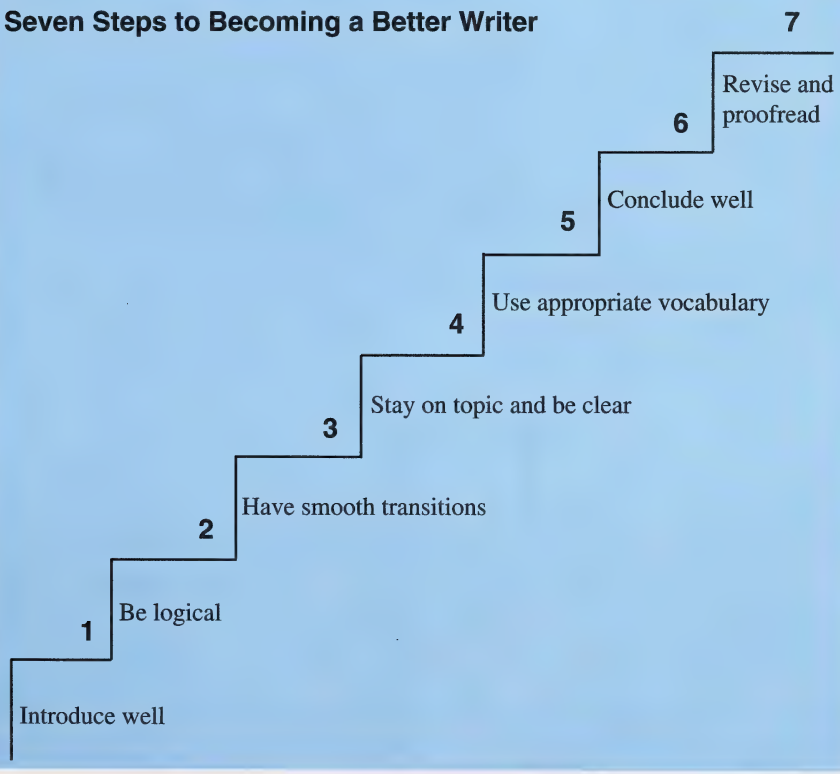
SECTION 1

GOING THE DISTANCE IN YOUR WRITING

When you write well, you communicate effectively. Good writers do more than simply toss words in your direction; they communicate exactly and vividly what is on their minds. "Tossing words" is for writers who can't be bothered to go the distance – who can't be bothered to become as good as they can be.

By the end of this section, you should understand and be able to follow the seven steps to become a better writer. Below is a diagram of the seven steps. Look at it carefully before you begin the activities. If you follow these steps, you should see improvement in your writing.

Seven Steps to Becoming a Better Writer



Activity 1: Begin at the Beginning

I have trouble with writing assignments. I sit and stare at the page for a long time. Then, finally, I just start writing, you know, to get it out of the way.

A lot of students have the same problem. If you have a hard time getting going in your writing, it's probably because you're not sure where to start. You may have a general idea of what you want to say because of ***brainstorming*** *or* ***clustering*** *that you have done, but you have trouble getting those thoughts into words.*

So what's the secret? How do I stop staring at the page and start writing?

The secret – if you can call it that – is to start logically. For example, when you meet people for the first time, you are introduced to them, or you introduce yourself. This same sort of courtesy applies to writing – introduce first.

Why can't you just get to what you want to say?

Well, there are two reasons.

Introduction: *the first sentence or paragraph of a composition The introduction tells the reader what the composition is about.*

First, when you write a good **introduction**, you prepare your readers. You acquaint them with the topic, so that they don't get left behind when you start developing your ideas. Second, a good introduction helps you to be logical because it tells you the direction in which your writing is headed – and not headed. In other words, it helps to narrow your focus.

A good introduction should capture the reader's interest. For example, the following could be called an uninteresting introduction:

In this paragraph, I am going to write about what I did this summer.

The above introduction is too general. It could lead the writer almost anywhere.

I am going to tell you about my summer holiday in Vancouver.

The above introduction is more specific, but it still lacks punch.

My summer holiday in Vancouver left me flat broke.

The above introduction is not only specific, but it captures the reader's interest. If you wrote this introduction, you would know what to talk about next; that is, you would describe the events that led you to becoming broke.

1. Suppose that you have been assigned to write a paragraph on each of the following topics. Write the first sentence of each paragraph. Your sentence should not only capture the reader's interest, but it should lead directly into the topic of your paragraph.

   a. your most recent vacation

   _____

   _____

   _____

   _____

   b. your favourite type of music

   _____

   _____

   _____

   _____

c. the thrill of driving your own car

_____

_____

_____

_____

d. the problem of pollution

_____

_____

_____

_____

Compare your responses with those in the Appendix, Section 1: Activity 1.

Thesis statement: the sentence that expresses the main idea of a composition

Writing an introduction for a long composition is a little more difficult. If your composition is going to be several paragraphs in length, your introduction should be the entire first paragraph. Usually, this first paragraph ends with a sentence that expresses the main idea of the composition. This sentence is called the **thesis statement.**

Suppose you are studying Shakespeare's famous love story, *Romeo and Juliet,* and you are assigned the following as a topic for a two-page composition: "Did the feud between their families directly cause Romeo and Juliet's problems? Your first paragraph might look like this:

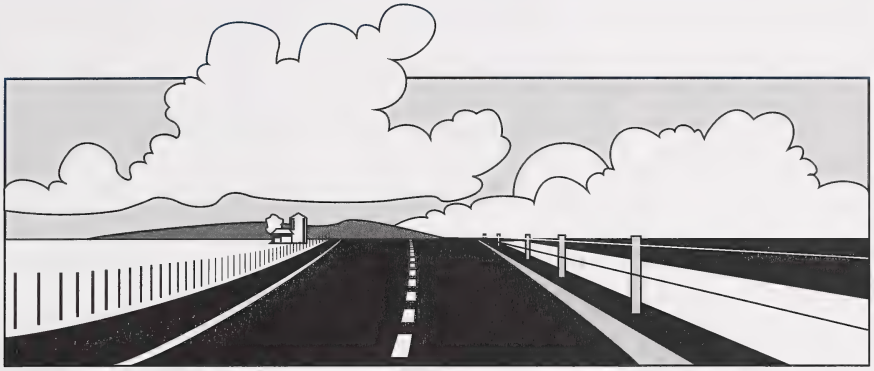
> William Shakespeare's play *Romeo and Juliet* is a fascinating and tragic love story. Romeo and Juliet were teenagers who fell in love even though their families were involved in a bitter feud. The two lovers had many problems because of the feud, but the main problem was themselves. If they had behaved less hastily, they might have lived long and happy lives together.

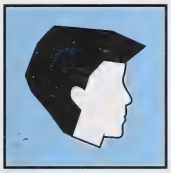
Notice how the last sentence in the paragraph – the thesis statement – gives you some idea of what the rest of the composition will be about.

2. You try it now. Suppose you have been assigned a composition on this topic: your most recent vacation. The assignment length is at least one page. Your task here is to write the first paragraph of the composition.

Compare your response with that in the Appendix, Section 1: Activity 1.

Activity 2: Driving a Smooth and Straight Road





When you drive somewhere and you want to get there fast, you take the road that is most direct. You also try to avoid roads that will give you a bone-jarring, uncomfortable ride.

Such common sense can also be applied to writing. Some writers have trouble finding the straight road; they travel in all sorts of directions before arriving at what they want to say.

Now that you understand the purpose of an introduction, you will be able to give your writing a sense of direction. The next step is to be logical in what you say and go smoothly from sentence to sentence. In other words, try to achieve good sentence **transitions** in your writing. The following exercise will help you practise.

Transitions: words that signal changes from one idea to another

1. Read the sentences that follow and put them in the right order, so that they form a logical paragraph.

   Raise the car just a little, so that the tire is still on the ground.

   Place the jack in the proper spot.

   You're done!

   Changing a flat tire is really quite easy.

   Look in the trunk for your jack and tire iron.

   Loosen the lug nuts a half turn.

   You can check your car manual for a diagram telling you where to find that spot.

   Now lift the car, remove the lug nuts, and put on your spare.

2. Now test your ability to put your thoughts together logically. On the lines that follow, write a paragraph that explains how to do something (for example, explain how to bake something, play a game, or put something together). Make sure the steps are in the right order and your instructions are clear.

Compare your responses with those in the Appendix, Section 1: Activity 2.

If you want to make your writing smoother, you will need to work on sentence transitions. Try to make each sentence blend with or flow smoothly into the next one.

One way of doing this is by using the same word or a similar word in the two sentences:

To be a good batter, keep your eye on the ball. Watch the ball as it leaves the pitcher's hand, and keep watching it.

Another way of creating smooth transitions is by using **transitional words** such as: *however, nevertheless, then, for example, also, still, on the other hand, therefore*, and *furthermore*. For example:

To be a good batter, keep your eye on the ball. However, don't forget about being in the proper batting stance.

3. Following are four sentences. After each sentence write another sentence that logically and smoothly follows the one provided. Try to use some of the transitional words in the list that you have just read.

   a. There's a song on the radio that I really like.

   _____

   _____

   _____

   _____

b. Before you fry the eggs, make sure the pan is hot.

_____

_____

_____

_____

c. I remember a time I saw even more mosquitoes than we have now.

_____

_____

_____

_____

d. I read every story in the text.

_____

_____

_____

_____

Compare your responses with those in the Appendix, Section 1: Activity 2.

If you would like more information about transitions, consult your writer's handbook.

Activity 3: Maintaining a Clear Sense of Direction

Coherence: a term that describes being clear in your writing

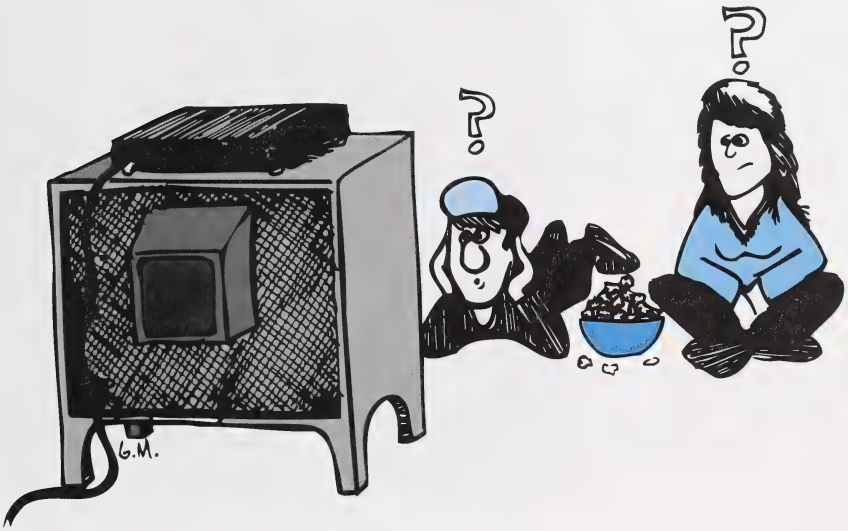
Unity: writing about one thing and staying on topic

A good writer's work is unified and **coherent**. Writing that has **unity** is writing with one focus. For example, if you read a short story about life in a classroom, the entire story should, in one way or another, be about just that. When you watch a film, you expect it to have unity. If a scene in a film does not fit well, the director will usually cut the scene long before the film appears in the theatres – that is, if the director knows what he or she is doing.

JOURNAL

In your Journal respond to the following ideas.

Have you ever seen a film that contained a scene or several scenes that did not appear to belong in the film? Or, worse, have you ever seen a film that was so bad that it seemed to jumped senselessly from scene to scene, place to place, action to action? Name a movie that fits either of these categories and describe the problem or problems as you see them.



Thesaurus: a book of synonyms

Synonyms: words with similar meanings

In order to create unity, a good writer must always strive for the word or words that best express what he or she is trying to say. Do you know what a **thesaurus** is? A good writer will always have a thesaurus near at hand, to help him or her in finding the right word. For example, if you had a thesaurus, an ordinary statement such as "He ran fast" could be transformed into "He blazed by us." "The teacher looked over my shoulder" becomes "The teacher loomed over me."

A word of caution about using a thesaurus, however: be sure the word you are using is appropriate. Some words in a thesaurus are close in meaning but not identical. Don't be like the student, who, using his thesaurus, looked up the word "smell" and then wrote, "I like that perfume. It has a pleasant stench."

Using the dictionary, thesaurus, or your own ideas, choose a more effective word than the one provided.

For example:

piece *crumb* _____

change _____

many _____

smart _____

ghost _____

careful _____

curve _____

great _____

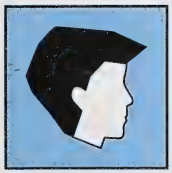
nice _____

bad _____

laughed _____

Compare your responses with those in the Appendix, Section 1: Activity 3.

Activity 4: Coming to a Conclusion

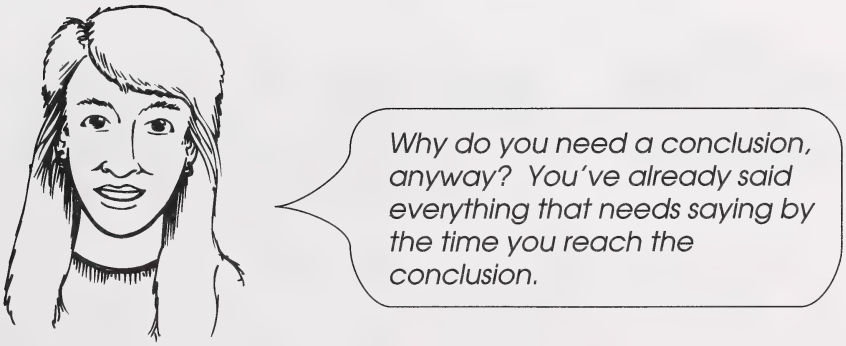


In earlier grades, you may have learned that an easy way to write a conclusion is to repeat your introduction. For example:

Introduction: I am going to tell you about my vacation.

Conclusion: I have told you about my vacation.

You can imagine that everything between this introduction and conclusion would not be very interesting either. That's why a good introduction and conclusion are very important; they serve to make everything in-between more interesting.



Tell me this: In phone conversations, why do people always say goodbye before hanging up?

I suppose because it's polite not to hang up until both people are ready to.

And before you say goodbye, you probably say something like, "I should get going now" or "I'd better let you go." In other words, you indicate that the conversation is almost over.

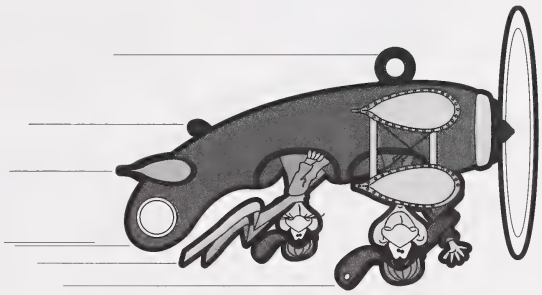
So what's that got to do with writing conclusions?

When you write conclusions, you're doing the same thing; you're letting the reader know that you've said all you want to say and that you're signing off. You're being considerate of your reader. Besides that, a good conclusion adds a little punch to what you were saying.

You have already been shown a poor introduction and conclusion. Here is a better example of an introduction and conclusion:

Introduction: The last time I flew on an airplane, I aged about ten years.

Conclusion: Next time I fly, I'm taking a parachute.



You're probably mildly interested in what happened on that flight. Could you say the same for "I am going to tell you about my vacation"?

An easy way to conclude a paragraph is to look at the opening sentence, then conclude by saying something logically connected to the opening sentence. If you're writing a longer composition, the same principle applies. Look at your introduction and logically connect it to your concluding paragraph.

Following are three introductory sentences for three paragraphs. Your job is to write the conclusion for each one by saying something logically connected to the introduction. An example has been done for you.

I caught a souvenir puck at the hockey game.

It was worth the black eye.

1. I didn't want to ride the roller coaster, but I also didn't want to be called a chicken.

_____

_____

2. I told my uncle to use the tractor instead of the dynamite.

_____

_____

3. When the car broke down, it was midnight and thirty below.

_____

_____

Compare your responses with those in the Appendix, Section 1: Activity 4.

JOURNAL

In your Journal respond to the following idea.

Think of a time that you or somebody you know faced a difficult obstacle and, by not giving up, overcame it. Try to begin with an interesting introduction and end with a "punchy" conclusion.

Activity 5: Revising and Proofreading

Do you think famous writers just sit down, write a book, and submit it to a publisher? Not likely. They probably write it, read it, revise it, correct it, and then write it again. They may repeat some of the steps several times. In fact, many writers believe that real writing doesn't begin until the first draft is completed.

When writers have completed the first draft, they read it over carefully and begin revising it to improve the content and to improve its readability. Writers spend a lot of time asking themselves questions while they are revising. Some of the questions that go through a writer's head during the revision process include the following:

- Are my introduction and conclusion effective?
- Are there any ideas that are irrelevant or off-topic and need to be deleted?
- Are my ideas presented in a logical order?
- Am I communicating effectively? Could the wording be improved?
- Have I provided enough details and examples?

When writers are satisfied with their revised version, they read their work again and edit it to correct errors in spelling, punctuation, and grammar. This is called proofreading.

Once a piece of writing has been revised and carefully proofread, it is ready to be shared with readers.

But why should professional writers have to revise and then edit and proofread? Aren't they good enough writers to do the job properly the first time?

They probably are, but they know that by revising their work they can make it even better. They take a lot of pride in what they produce.

Writers want to see unity in their writing – they want to make sure everything fits. And they want coherence – that is, everything should flow smoothly and clearly. Professional writers can spend an hour working on a single sentence, trying to find the exact way of phrasing what they want to say. And, of course, they don't want the reader to become annoyed or confused by the presence of surface errors and poor grammar.

Try revising, editing, and proofreading the paragraph that follows. You will find the paragraph has errors in unity, coherence, word choice, sentence construction, punctuation, grammar, and spelling. While you read the paragraph, you should have a pencil in hand so that you can circle errors, cross out inappropriate words or sentences, and draw arrows if you feel words or sentences should be shifted. You may write your revisions in the margins.

After you have finished making your improvements, write a revised version of the paragraph in the space provided. Write a paragraph which contains only sentences that deal with the topic. Eliminate anything that you feel detracts from the unity and coherence of the paragraph.

How Romeo and Juliet Could Have Survived

If Romeo and Juliet was more senseble, they would lived longer. The play by William Shakespeare. Romeo was from, the Montague familey, Juliet was from, the Capulet familey. They fueded fro years when Romeo met Juliet. Then they fell in love, they hardly knew each other. Then right away they decides to get merried. But their parents can't know. Or there would be big trouble. Thats were R and J were wrong. Should have told their parents and face the music. Because what did happen to the two lovers was worst than if they told their parents. No one should get married anyway unless they know someone for a while. There are to many divorces today anyway. They should have slow down and got to know each other a little while then there parents would of got use to the idea. Maybe then the feud would of ended. This was a paragraph on Romeo and Juliet and why they would have lived longer if they showed some brains.

Write your revision here.

Compare your revised copy with the example in the Appendix, Section 1: Activity 5.

Now try going through the same process with your own writing. For example, at the end of this section, you will be expected to write a good copy of one of your Journal entries in the Assignment Booklet. You should carefully revise, edit, and proofread your entry, as you did with the practice paragraph. See if you notice any improvement in the unity and coherence of your Journal entry compared to others you have done.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Do one or both of the following questions.

1. Explain the terms *unity* and *coherence* and how they apply to writing good paragraphs.

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2. What are the purposes of revising and proofreading?

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Compare your responses with those in the Appendix, Section 1: Extra Help.

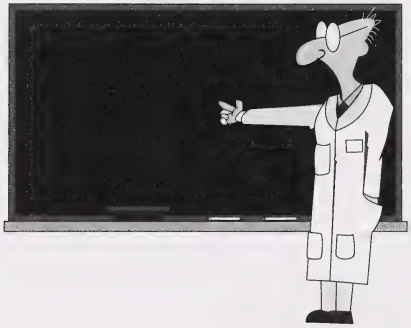
Enrichment

Do one or both of the following.

1. Suppose that you are a news reader for a local radio or TV station. Write a news item that you might read on the air. It should be brief (only a paragraph) but interesting. The introduction should capture the reader's attention ("A burglar got a surprise early this morning when he tried to break into a south-side home by climbing down the chimney"). The body of the news item should explain what happened ("The chimney, it turns out, was a little narrower than the burglar thought. . ."). Try to sum up the story with a punchy closing sentence ("Before arresting the man, police made him pay the cleaning company for his safe removal from the chimney").

2. In order to understand unity and coherence in writing, it helps to be able to recognize when a piece of writing is disunified and incoherent. Earlier in this section, you had to explain how to do something, such as bake a cake. This is relatively easy to do if you know how to bake a cake – but what if you don't? In this exercise, choose an activity you know nothing about and try to explain how to do it. Even though you know nothing about the topic, pretend you are an expert.

   You can do this exercise a number of ways. You can write your instructions in a paragraph, or you can present them orally to a partner or a group, or record your instructions on a cassette tape. If in a group, you might want to choose topics out of a hat (the more obscure the better). The fun of this exercise is to keep a straight face while pretending to be a know-it-all about your topic.



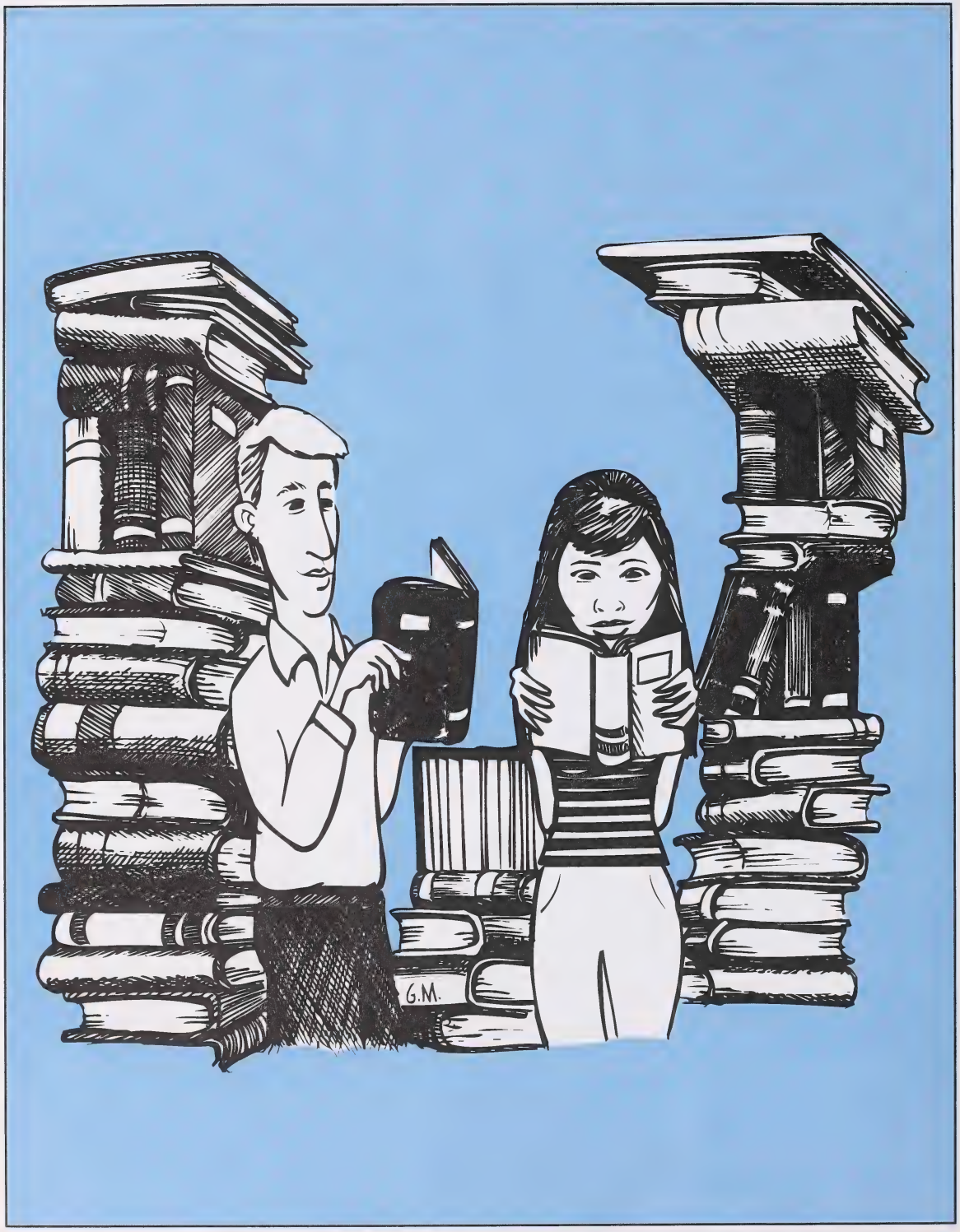
Compare your responses with those in the Appendix, Section 1: Enrichment.

Conclusion

In this section, you have studied the seven steps to becoming a better writer. You have practised writing better introductions and conclusions. You have seen the importance of taking a logical approach to your writing. You have also examined the importance of unity and coherence, and proofreading and revising in your writing. You are now ready to go on to Section 2, where you will review various literary forms in preparation for your work with the novel.

ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.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SECTION 2

GOING THE DISTANCE IN UNDERSTANDING LITERATURE

When you have completed this section, you will be expected to read one of two novels. Each of the novels is a story of adventure and suspense, involving characters who must struggle to survive in a hostile environment. In both novels, characters discover resources in themselves they never knew they had.

Whenever you read a novel, it is worth asking, "Why did the writer decide to create a novel?" Why, for example, didn't he or she turn the material into a play, or a story, or a poem? If the novel is based on actual events, why didn't the writer simply write an article for the newspaper telling what actually happened? What has the novel got to offer that other forms of literature don't have?

So far in this course you have studied four forms of literature: non-fiction, poetry, drama, and the short story. Before you begin your study of the novel, it is worth reviewing these forms, so that you can be aware of the similarities and differences between the novel and other forms.

In this section you will also begin to do some creative writing dealing with some of the themes that you will study in the literature in this module.

Theme: in literature, the main idea; an underlying truth about human experience

As you work your way through the rest of the module, take time frequently to do some creative writing in your Journal.

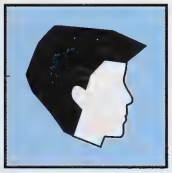
Your creative writing will deal with one or more of the **themes** that you will study in the literature in this module. Such themes include: survival in a difficult environment, loneliness, other people's lack of appreciation, perseverance, appreciation of nature, standing up for what you believe, and trying to find out what you believe in. You may find other themes on which to write as well.

Your creative writing should attempt to express your thoughts and feelings about one or more of these themes. Your writing may take the form of poetry, descriptive paragraph, or short story.

Give each piece a title and beside each title give the theme you are trying to express.

At the end of the last section, you will select two or three different pieces of your creative writing to polish up and write into the Assignment Booklet.

Activity 1: Non-Fiction: Just the Facts



In one of the novels that you can choose from there is a plane crash. The survivors must do their best to stay alive in a hostile environment until they can find help.

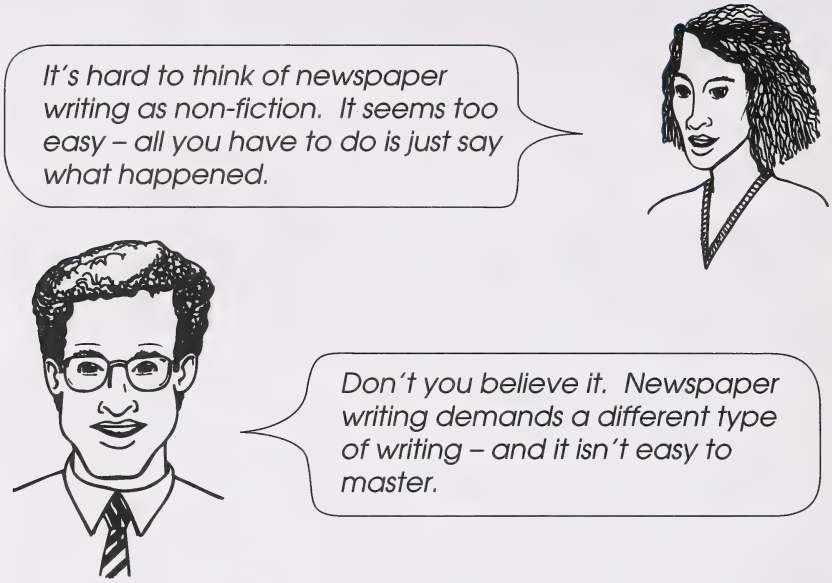
JOURNAL

In your Journal respond to the following idea.

Have you ever heard of a similar accident or disaster happening in Canada? Describe what you know about the events leading up to the incident. What happened to the survivors?

Fiction and non-fiction are discussed in Module 3.

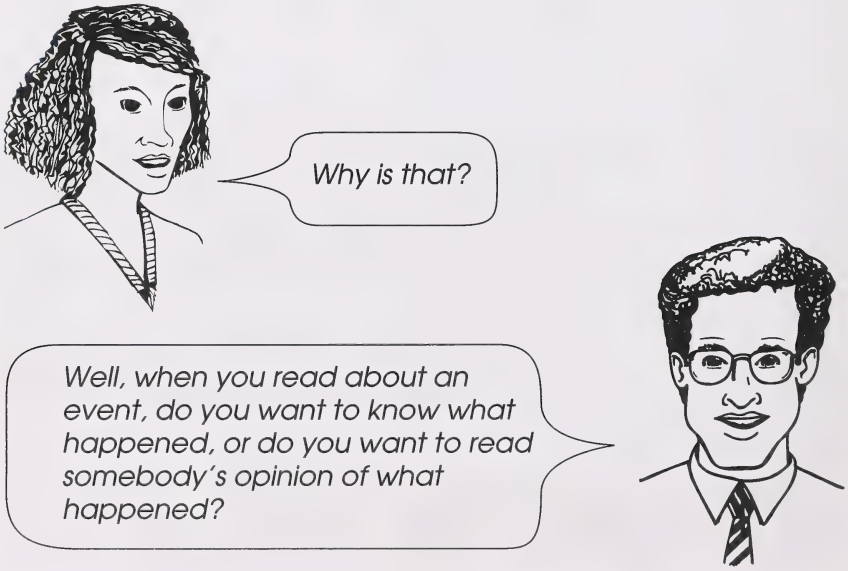
In writing about an actual event, you are no longer writing a story – you are writing non-fiction. In fact, this Journal idea lends itself well to the most common form of non-fiction writing – the newspaper article.



Biography, autobiography, and the essay are discussed in Module 3.

Impartial: *showing no more favour to one side than to the other; fair*

For example, in other types of non-fiction – *biography, autobiography, the essay* – writers can offer their opinions and feelings about a subject. But in a newspaper article, the writer must be totally **impartial**.



Just give me the facts, please.

Objective: being truthful and impartial

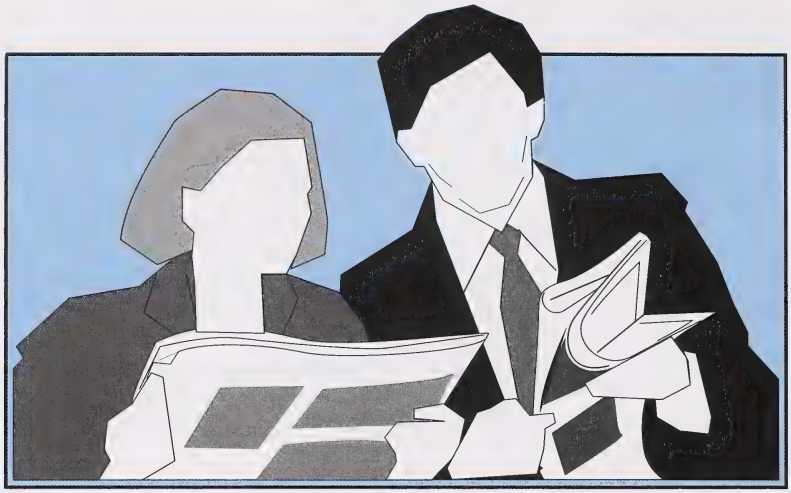
Exactly. News articles are written in an **objective** manner, meaning that the story must not include the feelings or opinions of the writer. That's why in a newspaper article, the writer never uses "I". The only opinion in which you might be interested would be that of a witness to the event or anyone else who is closer to the event than the reporter. That's why sports reporters, for example, always include comments from the coaches and players when they are covering a game.

Wait a second. When I read the sports news, the reporters are always using "I" and offering their opinions.

Subjective: relying upon one's personal feelings or opinions

Usually, those writers aren't writing as reporters, but as columnists or analysts. Their job is to offer their opinions about the game, while another writer reports the actual events of the game. The editorial page also has columnists, who comment on the issues of the day. Unlike reporters, columnists are paid to be **subjective** about what they see.

The Newspaper Article



Apart from being objective, a good reporter must also master the **format** for writing an article.

You mean, like, introduction, body, conclusion?

No, more than that. A reporter has to write for the reading habits of the newspaper buyer. For example, the reporter has to be able to put all the important information near the beginning of the article.

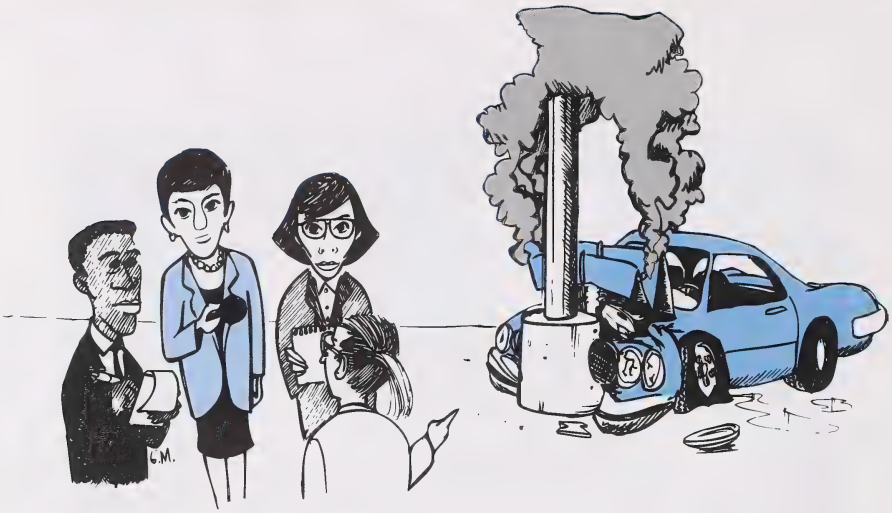
But that doesn't make sense. Wouldn't it be better to build up interest like a short story does, until it reaches a high point?

Remember, you are talking about one article among many. Think of the last time you bought a newspaper. How long did you spend looking through it – five, ten minutes? Very few people have the time to read every word of every article. If you are a typical reader, you will look at the first few paragraphs. If you're interested, you will read on and find out more details about the story. If you're not interested, you will skip to the next article. Therefore, a typical article puts all the important information first, so the reader gets the facts fast. Keep in mind that this technique applies only to objective news stories dealing with events that have just happened, not to **editorials,** or columns, or more lengthy feature articles about, say, social or political issues.

Editorial: *an article in a newspaper or magazine presenting the opinion of the publisher, editor, or owner*

I still think the articles should be more like short stories. Maybe people wouldn't stop reading after three paragraphs.

Maybe. But if news articles were more like stories, they would lose their objectivity. A reporter might be tempted to change the facts a little to make the story more exciting. Once this happens, the article becomes part-fact and part-opinion. It might be interesting storytelling, but it wouldn't be good reporting.



It's your turn to play reporter. Think back to your Journal entry at the beginning of this activity. What was the particular accident or disaster that you chose for your response?

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1. Suppose that you work for a newspaper or TV station. You have been given the task of reporting this particular accident. You have gone to the scene to find out all the facts. Begin by writing answers to the six basic questions of good reporting: *who, where, when, what, why* and *how*?

   a. Who and what was involved in the incident?

   _____

   _____

   _____

   _____

b. Where did it happen?

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c. When did it happen?

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d. What happened?

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e. Why did the accident happen?

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f. How did the survivors respond?

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2. Were you able to interview anyone? Write down two or three opinions from people who were at the scene that add to or clarify the facts you have found so far.

Compare your responses with those in the Appendix, Section 2: Activity 1.

If the event is well known, you may want to go to the library to look for additional information about the event. If you can't find the information you need, feel free (unlike a real reporter) to make it up.

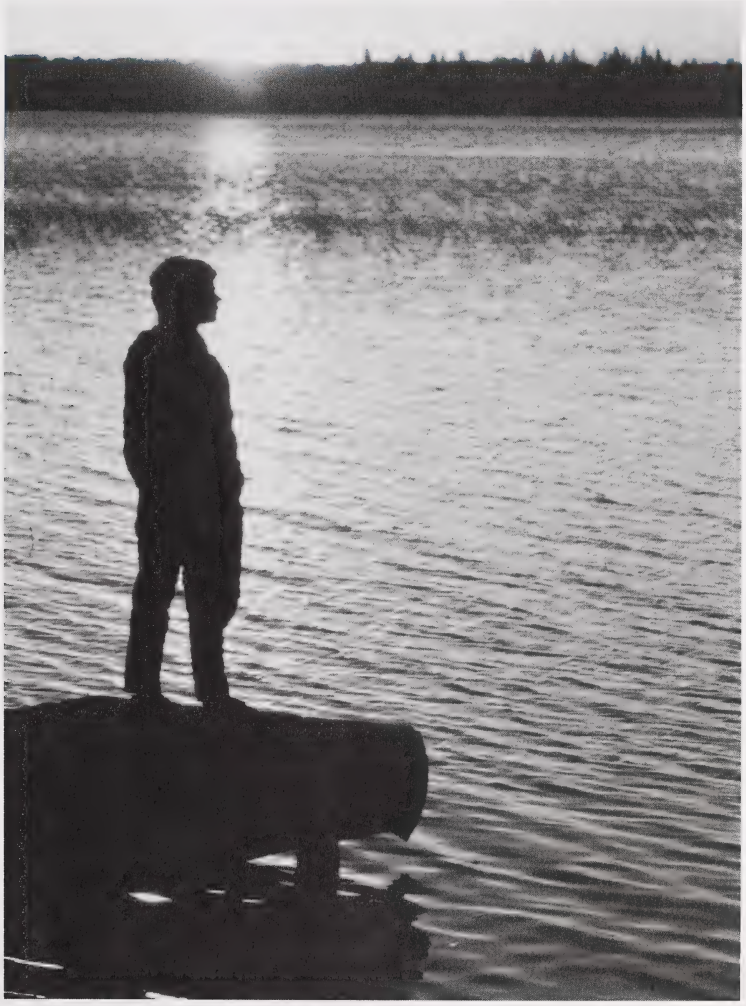
3. Once you have found enough information, try turning your facts into an article. Remember the format. Put all the important information in the first part of the article. Use the paragraphs that follow to supply additional details, including quotes from witnesses. It may help you to write the article as if the event has just happened and yours is the first report from the scene.

   Now write your article.

If you had difficulty writing this article, refer to the suggestion in the Appendix, Section 2: Activity 1.

Once you have written your article, remember to revise and proofread your writing, paying careful attention to unity and coherence. When you are satisfied that your article meets the requirements of good newspaper writing, you will be ready to write the good copy into the Assignment Booklet when you have completed Section 2.

Activity 2: Poetry and the Novel



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What if the writer, instead of writing a novel, had decided to express the material of his story in the form of a poem?

I wish he had. It wouldn't take as long to read.

Yes, it would certainly be shorter – and different. In a poem, the writer is not usually concerned with relating the facts of an event. Nor is a poet usually interested in narrating the plot of a story.

If you ask me, they're mostly interested in trying to confuse the reader.

Mood: the overall feeling produced in the reader by a piece of literature

Subtle: capable of making fine distinctions; perceptive

Many people share this view. But, in fact, what most poets try to do is to make sense out of confusion. A poem focuses on a specific moment and tries to express the feelings, or **mood,** or idea of that moment. That can be confusing for readers. After all, think of your own emotions. Think how difficult it can be sometimes to explain or even understand what you are feeling. A poet tries to capture a feeling not just in black and white, but in all the **subtle** shadings that life can give to a moment.

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Poetry attempts to explore life's depths. To appreciate a poem, you have to be prepared to roll up your prejudices and reach in with an open mind.

When you have completed Section 2, you will choose between two novels: *Deathwatch* and *Walkabout*.

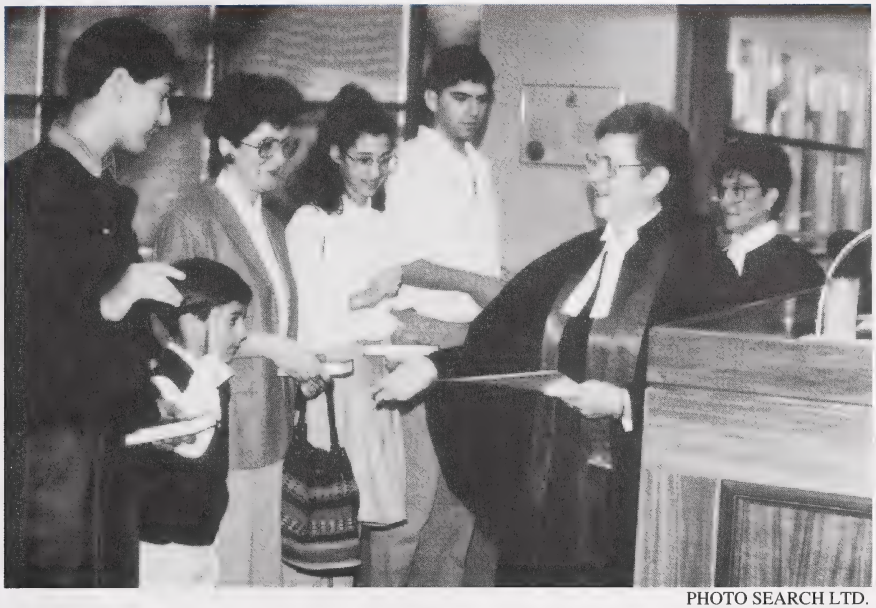
In the novel you will be reading, the main character or characters must adapt to an environment which is both unfamiliar and potentially overwhelming. In both novels, the characters suddenly feel alone in a strange land.

JOURNAL

In your Journal respond to the following ideas.

Were you born in Canada? If you were born elsewhere, describe your experience of arriving in Canada. Can you think of one thing in particular that struck you as strange and possibly threatening when you first arrived? What was the most difficult problem you had to overcome in adjusting to Canadian life? If you were born in Canada, you probably have a relative or a friend who emigrated to Canada. Write about one of their experiences.

Before you write this Journal entry, you may want to read over some of the Journal writing that you did in Module 3. You may be able to get some ideas for this Journal entry, or you may even be able to revise and expand one of your earlier pieces to suit this Journal assignment.



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The poem "Immigrants" on page 113 in *Accelerate* tries to express the feelings of many people who emigrated to Canada, and who found themselves in a country where they knew neither the language nor the main religions.

Read the poem and then answer the following questions.

1. Look at the first stanza of the poem. What sort of work did these non-English-speaking people do for the most part?

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2. According to the poet, these people worked hard and raised proud English-speaking children. What, unfortunately, seems to be the attitude of these children to their parents?

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3. Based on your reading of this poem, what advice might you give the children of such immigrant parents?

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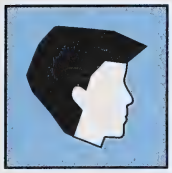
Compare your responses with those in the Appendix, Section 2: Activity 2.

JOURNAL

In your Journal respond to the following idea.

Write a poem which expresses a feeling of experiencing the unknown or the unfamiliar. Is the feeling one of hope or despair, fear or confidence? Don't feel you have to tell an entire story; rather concentrate on expressing the feeling.

Activity 3: The Short Story and the Novel



Can you think of the main difference between a novel and a short story?

Isn't it just that a novel's longer?

That's true, but why is a novel longer?

Maybe it's because the writer wasn't good enough to make it shorter?

The novel is longer because it tries to do more. A short story usually focuses on a single event. A novel can focus on many events over a long period of time. A short story depends on the event the author is describing. Once the event is over, the story ends.

But in a novel writers can focus on the characters they have created. They can watch them grow and change as events unfold. They can write about the lives of their characters until they feel they have said all they want to say about them. Many short stories become novels for this reason. The author becomes fascinated by the characters in his or her short story and wonders what happens to them next; a novel becomes the result of the author's wondering.

1. Think back to the Journal entry you wrote about a real accident or disaster. Do you think this story would be better as a short story or as a novel? Why?

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2. In a group or by yourself consider the story "Running with Marty," which you read in Module 3. Suppose that you were given the job of expanding this story into a novel. What questions would you like to see answered in your continuation of Elizabeth's story?

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Compare your responses with those in the Appendix, Section 2: Activity 3.

JOURNAL

In your Journal respond to the following idea.

You have been given the job of expanding the story "Running with Marty" into a novel. Write what you think should happen in the rest of the story. Explain your reasons for thinking the events will happen this way.

Reading a novel is often a leisurely activity for a reader. You read for a while, put the book down, do something else for a few hours, and then pick up where you left off. But a short story is meant to be read at a single sitting. Therefore, the writer can't afford to waste words if he or she intends to hold the reader's interest until the end of the story. Every description – of the setting, the characters, the conflicts – must serve the needs of the event that is being described.

But it is not really the event being described that separates a good short story from a poor one. Rather, it is the writer's imaginative and convincing use of *detail* that makes the story stand out. For example, the story "Lamb to the Slaughter," in *Accelerate*, deals with an event, or situation, that any TV viewer would immediately recognize: a murder mystery. A person is dead, and the police must try to find out "whodunnit." But in the details of his story, the author, Roald Dahl, manages to turn the reader's expectations of such a story upside-down.

Turn to page 170 in *Accelerate* and read the story "Lamb to the Slaughter." Afterwards, think about or discuss in a group the following question:

3. How does this story differ from the usual sort of murder mystery you might watch on television? Make a list of the differences below.

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Compare your response with that in the Appendix, Section 2: Activity 3.

JOURNAL

In your Journal respond to the following idea.

The author makes convincing use of detail to persuade the police of Mary's innocence. Suppose that you were one of the police officers sent to the house to investigate. You have now returned to the station to make a report to your superior officer. Based on the details you have uncovered, explain to your superior why Mary Maloney couldn't possibly have killed her husband.

Have you completed any pieces of creative writing yet? If not, you may want to stop now and think about the ideas presented in the literature you have read so far in this section. Does your thinking stimulate ideas for a poem, a story, or a descriptive paragraph? Perhaps you would rather write a drama script. Choose the format that allows you to express yourself the best.

Engaging in a prewriting technique such as clustering or brainstorming can be very useful in getting your writing started.

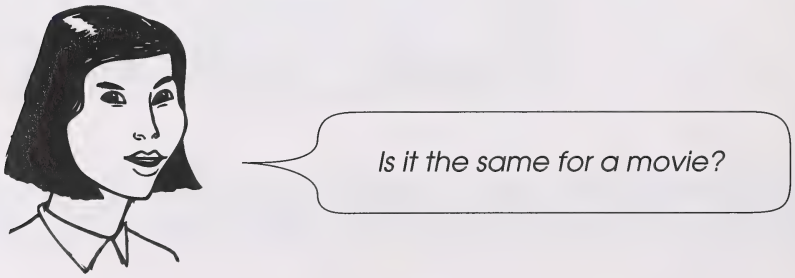
Activity 4: Drama and the Novel

In a story or novel, there is usually a narrator or storyteller who guides the reader through the story. The narrator can be one of the characters in the story, or he or she may be an uninvolved voice that seems to know everything that is going on, even what the characters are thinking. The narrator also guides readers by telling them what to notice about the setting, the characters, and their actions.

Drama: another word for play

In **drama**, there is seldom a narrator to guide the audience. For that reason, drama demands a great deal of attention from an audience. If you are listening to a radio play, you have only the sounds and words you hear on which to base your understanding.

If you are watching a play in a theatre, you not only have to make sense of what you hear, but you have to decide what to look at onstage. You must base your understanding almost entirely on the characters' words and expressions and actions. It isn't easy.



More or less. Movies also depend on characters to convey the film's meaning. But in a film, the camera can become your guide. By focusing on one character instead of another, the camera tells you what to look at in trying to determine the meaning of the film.

Point of view: *the position from which something is observed or considered*

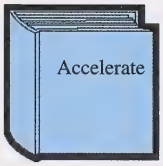
The camera also decides your ***point of view.*** *In a theatre, you almost always look at the action on the stage from the same angle or point of view. But a camera can go anywhere, observing an object straight on, from above or below, from a distance, or close up.*

A film can also provide the audience with more visual detail about the settings in which the characters exist. A film can go anywhere – it can use actual places as backdrops for its scenes. A live play can only suggest details of an actual setting – a pile of sand instead of an actual beach. Even so, many people prefer plays because a play lets them use their imagination more.

Not me. I prefer the real thing any day.

In watching a play, the audience gets a three-dimensional view of the character. You are in the presence of a real person, not just a description on a page. For this reason, drama can often seem more authentic – closer to life – than other forms of literature.

In the play "Survival in the South," author Minnie Aodla Freeman writes about her real-life experience of moving away from her "Eskimo" (now called *Inuit*) community for the first time. Like the novel you will be reading in the next section, her story is one of trying to survive in a seemingly hostile environment. She could easily have written her story as a work of non-fiction; instead, she decided to cast herself as a dramatic character in order to show more directly the difficulties she had in adapting to her new life.



Turn to page 124 in *Accelerate* and read the play "Survival in the South." After you have finished reading, answer the following questions.

1. Unlike most plays, "Survival in the South" has a narrator who turns out to be the author speaking directly to the audience. What do you think is the purpose of having a narrator for this play?

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2. Make a list of some of the problems that threaten to overwhelm Minnie.

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3. You have been given the job of mounting a production of "Survival in the South." Based on your reading of the play, do you think it would be most effective as a radio play, a theatrical play, or as a film for television? Choose one, and explain the reasons for your choice.

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Compare your responses with those in the Appendix, Section 2: Activity 4.

JOURNAL

In your Journal respond to the following idea.

After moving south, Minnie had to learn from the beginning how to survive. Based on your experience of living in Alberta, what advice would you give to Minnie to help make her adjustment easier?

Did the theme of the play *Survival in the South* stimulate some creative writing?

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

1. In this section, you have seen that each form of literature – non-fiction, poetry, short story, drama, and novel – has its particular emphasis. To review what you have learned, match each of the following forms with its particular focus:

____	a. non-fiction	i.	expresses the feeling or mood of a moment in all its fullness
____	b. poetry	ii.	describes characters and events over a period of time; is able to follow the growth of and changes in characters in response to their experiences
____	c. short story		
____	d. drama	iii.	gives and explains the facts of actual events
____	e. novel	iv.	describes the action of a single fictional event and its conflicts as fully as possible
		v.	conveys a fictional event or events through character's speeches and actions

2. Poetry is often regarded as difficult because it attempts to express things that are difficult to put into words. In Activity 2, you were given a Journal idea to write a poem. As you tried to find the right words to express your particular idea, or feeling, or mood, you probably tried to imagine (visualize) a picture of what you were trying to say as well. Try making a drawing of what you are trying to express in your poem. Or, go through magazines or books until you find a picture which captures the particular mood or feeling or idea.

Compare your response with that in the Appendix, Section 2: Extra Help.

Enrichment

1. Try adapting one of the works you have read in this course into another form. For example, try translating the feelings of Elizabeth in "Running with Marty" into poetry. Or, try translating the conflict between parents and children shown in "The Immigrants" into a scene in a play. What sort of newspaper article could be written about the case of Adela Strangeworth in "The Possibility of Evil"? Could you write a short story showing what happens next to the young woman in "Survival in the South"?

2. In "Survival in the South," Minnie Aodla went south to find new opportunities, but she encountered a strange and overwhelming culture. Show your understanding of Minnie's experience by reversing the roles. Suppose that a person with no knowledge of Inuit life has just been hired to work in the Arctic in an Inuit community. This person will be the only non-Inuit person in the community. Suppose this person has just arrived. Describe his or her first day in the new community. You may want to write your description in the format of a diary entry, or a letter home, or a story, or as a scene from a play or radio play.

   Of course, if you yourself know little or nothing about Inuit culture, it might be a good idea to go to your library and find some information about modern life in Inuit communities. Otherwise, the Inuit community the newcomer enters may not be any different from the one he or she left behind.

Compare your responses with those in the Appendix, Section 2: Enrichment.

Conclusion

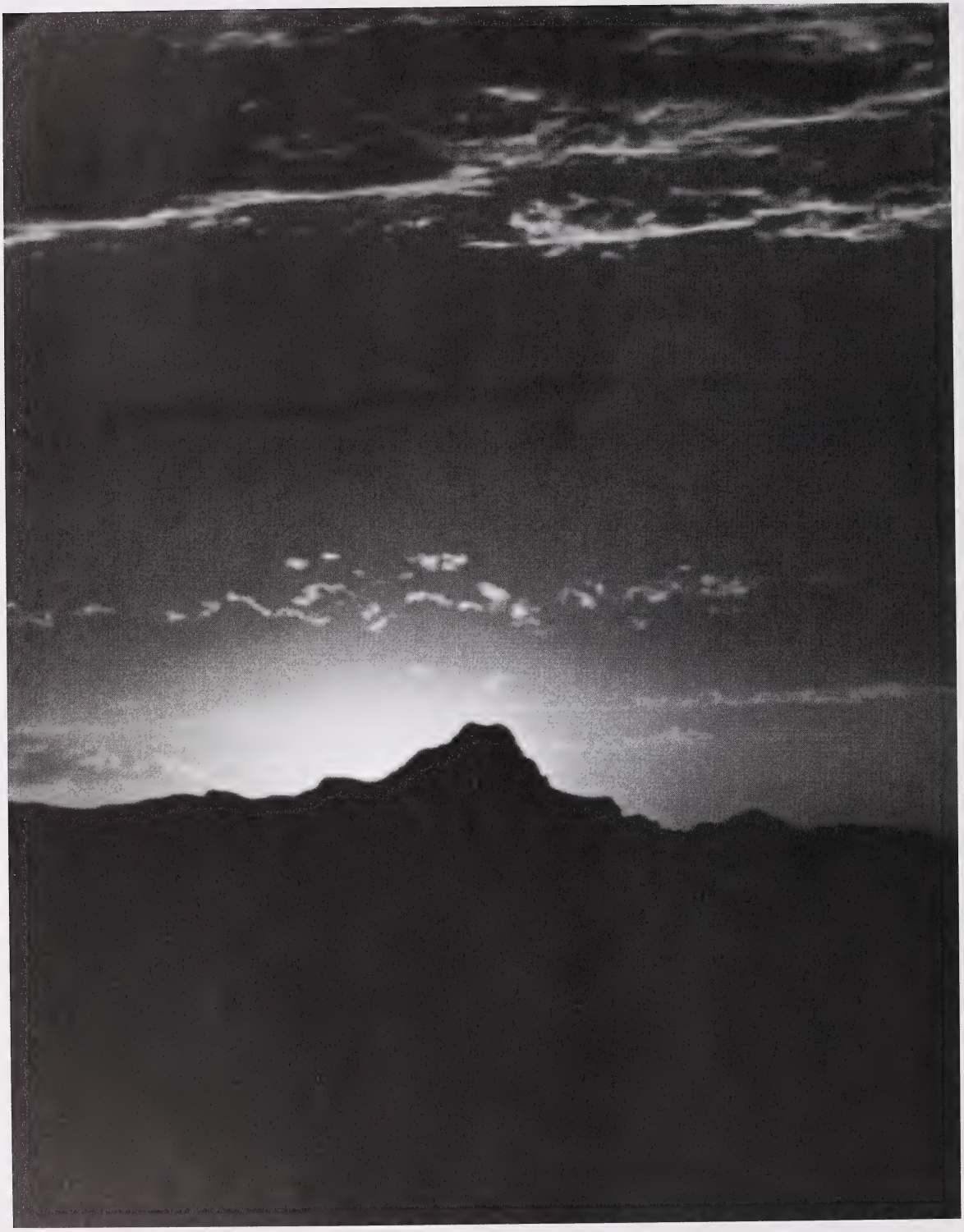
In preparation for your work on the novel, you reviewed four forms of literature previously studied in this course. By looking at the differing ways in which the four forms treat similar subject material, you should have a better understanding of what to expect from the novel form. You are now ready to begin your study of the novel by choosing and reading one of the two novels offered for study in this course.

ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.

After you have completed the work in the Assignment Booklet, go to Section 3 if you will be reading *Deathwatch;* go to Section 4 if you will be reading *Walkabout.*

You may want to read the background information on each novel in the first activity of both Sections 3 and 4 to help you decide which novel you want to read.



SECTION 3

THE NOVEL – *DEATHWATCH*

In this section, you will read and study the novel *Deathwatch*. *Deathwatch* is a fast-moving story about a life-and-death struggle between two men. It is also a story in which the *setting* plays a major role in the development of the *conflict*.

The emphasis in this section is on reading for interest and enjoyment. You will also find that there is more Journal writing than usual in this section. Because of this, you will be asked to revise and proofread two of your Journal entries and write them into the Assignment Booklet at the end of the section. Some of the Journal ideas will ask you to write about your responses to characters and events in the novel; others will ask you to relate incidents in the novel to incidents in your own life. Throughout the section, you will be encouraged to connect the story to your own views and experiences.

Continue your creative writing as you are reading the novel *Deathwatch* and working your way through this section.

Activity 1: Background

*Let's review. What do you know about the differences between the **novel** and the **short story**?*

So far I know that a novel _____

_____

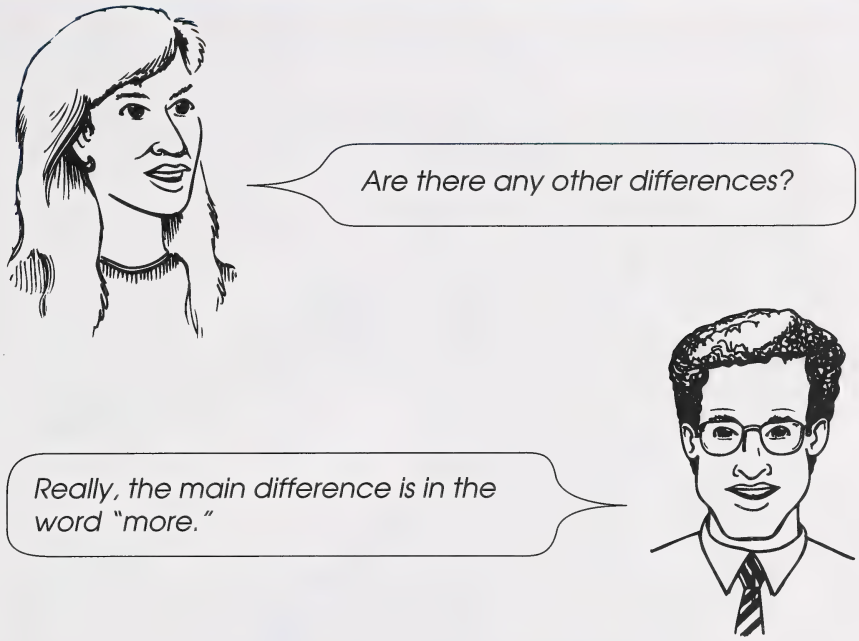
_____

_____

_____

Go ahead. Fill in the lines for the student.

Compare your response with that in the Appendix, Section 3: Activity 1.



In the novel, you generally find more characters, more settings, and a more complicated plot. As well, the writer has the opportunity to show everything in more detail. In *Deathwatch*, the author's use of detail helps him to create two strong characters, a tense conflict, and a vivid setting. In other words, the use of detail helps make the story believable to the reader. And once you believe in a story, you can't help but get hooked by it.

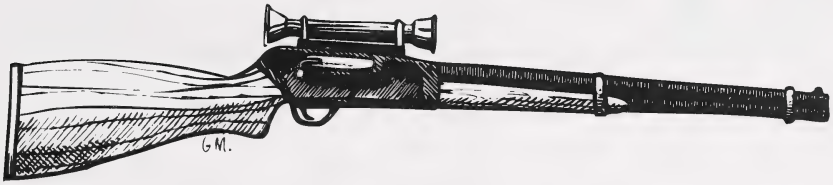
Before you start reading the novel, read the following helpful background information on *Deathwatch*.

The author, Robb White, was born in the Philippines, the son of a missionary. After leaving school, he spent some time in the navy. After leaving the navy he began a series of adventurous experiences in various countries. His experiences as a traveller have given him background material for many short stories and novels.

The story is set in the United States in a desert area near some mountains. You never do find out the exact location, but there are hints that Edwards Air Force base is somewhere in the region. From that you can conclude the story takes place in the Mojave Desert region of south-eastern California. The Mojave (Moh HAH vee) Desert is coloured on the map that follows.

MAP OF CALIFORNIA

Finally, in reading this novel, it helps to know the following information about guns. One of the characters, Madec, is a trophy hunter, someone who hunts in order to show off a prize animal skin or head. He uses a rifle called a .358. This number, .358, indicates bullet width or barrel size. A .358 rifle is a very powerful weapon. The other character, Ben, carries a .22 calibre Hornet. It is small in power and no match at all for a .358.



Now that you have some background information, read *Deathwatch*. You may want to read the novel first and then do the following activities, or you may want to combine the activities with your reading. It's up to you.

Theme: in literature, the main idea; an underlying truth about human experience

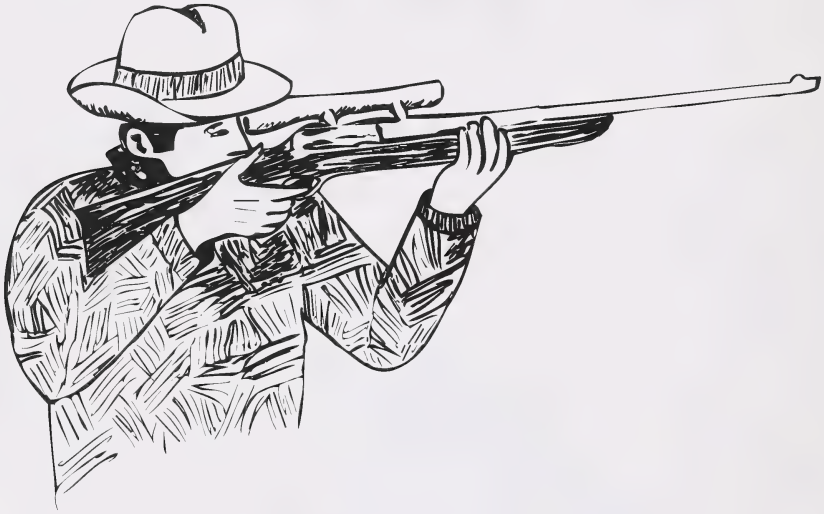
In Section 2, you were encouraged to write poems about some of the **themes** found in the literature in the module: survival in a hostile environment, loneliness, lack of appreciation, perseverance, standing up for what you believe in, or trying to find out what you believe in. Feel free to continue doing more creative writing – poetry, description, and story writing – as a response to your reading in this section. At the end of this section, you will polish two or three pieces of your creative writing and write the good copies into the Assignment Booklet.

Activity 2: Character and Setting

When a novel begins, the reader usually finds out what the characters are like, or what the setting is like. In *Deathwatch*, you learn about the characters and the setting almost immediately.

The two main characters are Madec and Ben. You can chart some of their characteristics by answering the following questions.

1. **Madec**



a. Madec is allowed to shoot one trophy sheep. When he takes aim and fires before being certain about his target, what does this tell you about his character?

_____

_____

_____

_____

_____

b. When he tries to cover up the fact that he killed someone, what else does this tell you?

_____

_____

_____

_____

c. From this incident, what can you assume about his ability with a gun?

_____

_____

_____

_____

d. Madec is a clever man. How is this shown in his decision to leave Ben rather than shoot him?

_____

_____

_____

_____

2. **Ben**

a. Even before anything happens, Ben has decided that he and Madec are very different people. How is Ben different?

_____

_____

_____

b. Ben's response to the killing shows you much about Ben's character. Explain.

_____

_____

_____

c. Ben left his rifle willingly with Madec, and then he heard two shots. Even then, he was not suspicious of Madec's intentions. What does that tell you about Ben's character?

_____

_____

_____

Compare your responses with those in the Appendix, Section 3: Activity 2.

JOURNAL

In your Journal respond to the following ideas.

If you were Ben, would you have rejected Madec's offer so completely, given what happened afterwards? Knowing what kind of man Madec is, what else might you have done to save yourself, while still keeping your **integrity**?

Integrity: having the quality of honesty

Setting

The setting is very important in *Deathwatch*; the deadly desert heat and lack of water are, for Ben, enemies just as dangerous as Madec. From the descriptions in the novel, you should have a picture in your mind of where Ben and Madec are.

3. In the space that follows, draw a rough sketch of the location, as if you were seeing it from an airplane. Pretend the airplane is very high up, so that you can show how far Ben has to walk to get to the safety of the surrounding mountains. Use a dot to indicate where Ben and Madec are.

Geography: the surface features of a place or region

4. How is Ben trapped by the **geography** of the area?

_____

_____

_____

_____

_____

_____

JOURNAL

In your Journal respond to the following idea.

Imagine that you are a film director and it is your job to adapt this desert setting to an Alberta location. Describe the Alberta setting that would create a similar life-and-death situation for your main character.

5. Ben quickly realizes that he is in an almost hopeless situation because of the intense heat and his lack of water. Why doesn't he just go to Madec and say that he will go along with Madec's wish to forget about the killing of the prospector?

_____

_____

_____

6. Ben at first feels a little confidence about his chance for survival because he is more experienced in the desert than Madec is. In fact, he refers to Madec's "mistakes." Unfortunately, Madec is smarter than Ben thinks and anticipates what Ben might do. Give an example of where Ben thinks Madec has "slipped up," but where, in fact, Madec has beaten him to the punch.

_____

_____

_____

_____

Compare your responses with those in the Appendix, Section 3: Activity 2.

JOURNAL

In your Journal respond to the following ideas.

Have you, or has someone you know, ever been in a situation in which you took someone too lightly, only to find out later that the person was a lot smarter than you thought, with unfortunate consequences for yourself? What made you take the person lightly? What was the result of your mistake? What did you learn from the experience?

7. You find out early in the novel that both men are determined as well as mentally and physically capable of surviving in very tough conditions. How does knowing this information shape your expectations of the plot?

_____

_____

_____

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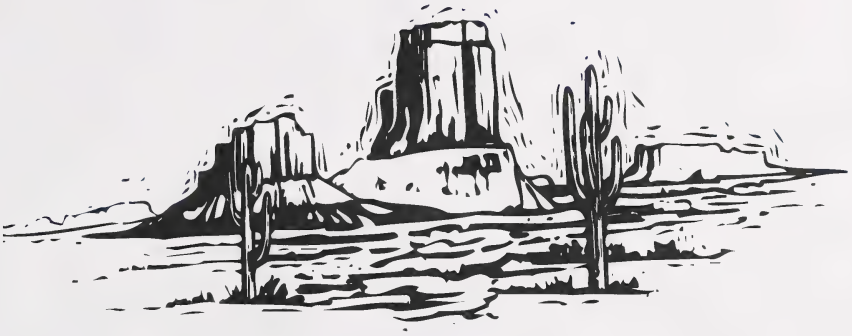
Compare your response with that in the Appendix, Section 3: Activity 2.

Desert Diction

***Diction**: the choice of words and level of language in speaking or writing*



You learned about using context to determine the meaning of unfamiliar words in Module 1, Section 2.

8. In order to understand the action clearly, it helps to be able to understand the language of the desert. Using context clues, or a dictionary if you need to, define these words as you come across them in your reading:

   a. arroyo – _____

   _____

   b. crevice – _____

   _____

   c. magma – _____

   _____

   d. basalt – _____

   _____

   e. pumice – _____

   _____

   f. breccia – _____

   _____

g. pinnacle – _____

_____

h. butte – _____

_____

i. saguaro – _____

_____

j. sotol – _____

_____

k. yucca – _____

_____

Compare your responses with those in the Appendix, Section 3: Activity 2.

Use the space that follows to list and then define any other words you don't understand:

_____

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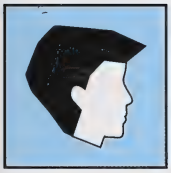
Activity 3: Conflict and Complications



Initial incident: the incident in a story that begins the conflict

In Module 3, you learned that *conflict* is a struggle between opposing forces. You also learned that every story needs a conflict to generate interest. A conflict begins with the **initial incident**, that is, the problem that ignites your interest and gets the story going.

1. What is the initial incident in *Deathwatch*?

   _____

   _____

2. In Module 3, you learned about the three types of conflict. In *Deathwatch* two of the three types of conflicts are strongly evident through most of the novel. What are they?

   _____

   _____

   _____

Compare your responses with those in the Appendix, Section 3: Activity 3.

JOURNAL

In your Journal respond to the following ideas.

If you are going to read and enjoy a story, the conflict must be believably presented. Therefore, a character's actions must also be believable. Do you find Madec's behaviour believable? What makes him behave the way he does? Can you think of anyone you know, or have heard of, who could be called a model for the character of Madec? (In other words, who does Madec remind you of?) What makes this person a model for Madec?

In a good story, you learned, the main characters should want something. In *Deathwatch*, the "wants" of the two characters fuel the conflict: Madec wants to ensure Ben's death, while Ben must defeat Madec to ensure his own survival.

Complications: the details of a story's growing conflict

In trying to reach his or her goal in a novel, the main character often faces **complications**. Sure enough, in *Deathwatch*, Ben's path to his goal is anything but smooth.

3. In a small group, or by yourself, make a list of the complications Ben faces in trying to defeat Madec.

_____

_____

_____

_____

_____

_____

4. At what point in the novel did you feel that the worst was over for Ben, and that things could only get better?

_____

_____

_____

_____

5. Madec, too, confronts complications. At first, he intends to let the desert kill Ben for him. But then he realizes this may not happen quickly enough. What change does he make in his plan?

_____

_____

_____

6. Even after he manages to climb down from the butte, Ben still feels it is too dangerous to confront Madec and his high-powered rifle. At first, he thinks of driving away in the truck. Then he thinks of using his rifle. Why can't he follow through on either thought?

_____

_____

_____

In any story the conflict ends when the main character manages to resolve the conflict – for good or bad. In *Deathwatch*, the conflict appears to be over when Madec is wounded by Ben's slingshot.

7. What does Ben's decision to shoot Madec in the leg add to your knowledge of Ben's character?

_____

_____

_____

_____

Compare your responses with those in the Appendix, Section 3: Activity 3.

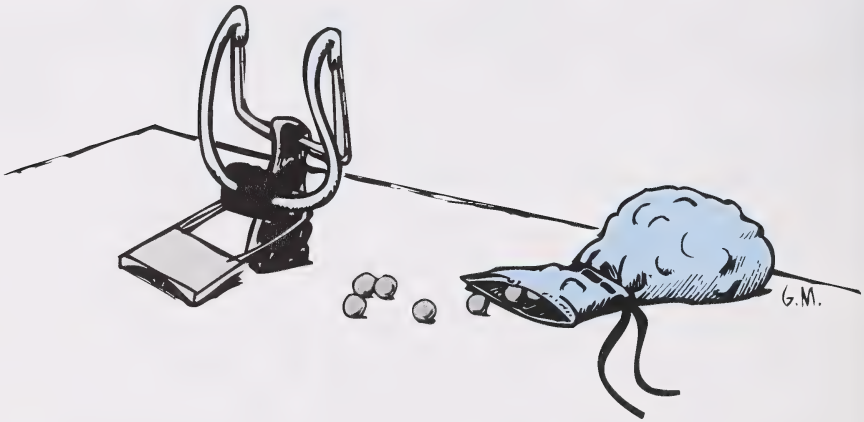
Climax: the point in a story where the conflict reaches its highest intensity and is resolved; usually the most exciting part of the story

The point in the novel where the conflict is resolved is called the **climax**. This is usually the most interesting and exciting moment in the novel. In *Deathwatch*, that moment appears to come when Ben finally defeats Madec with the slingshot. Or does it?

JOURNAL

In your Journal respond to the following idea.

Suppose Ben had deliberately killed Madec. In such a case, do you think he should have been charged with murder?



Activity 4: Climax and Resolution

The conflict in *Deathwatch* appears to be resolved when Ben captures Madec. But then a new complication arises when Ben drives the injured Madec back to town and delivers him to the police. Ben may have triumphed over Madec in the desert, but in a town Madec knows how to make the law work for him.

1. What story does Madec tell the police?

_____

_____

_____

_____

2. Ben tells the police the truth about what happened in the desert, but they don't believe him. Why not?

_____

_____

_____

Amazingly, it is Ben who is arrested, not Madec. A new conflict arises: Will Ben be able to prove his innocence against the weight of Madec's lies?

JOURNAL

In your Journal respond to the following idea.

Have you ever been in a situation in which you were telling the truth and no one believed you – and you could see why it was logical for people not to believe you? Describe the circumstances, and explain why it was logical for people to believe as they did. What did you do to resolve the conflict?

In a way, you could say this story has two climaxes. The first one, the end of the life-and-death struggle in the desert, seems like the climax, but isn't.

3. What is the real climax of the story?

_____

_____

_____

_____

_____

4. In the end, Madec's lies are exposed. Even so, Ben still doesn't want the police to charge him with attempted murder. Can you think of a reason why?

_____

_____

_____

_____

_____

Compare your responses with those in the Appendix, Section 3: Activity 4.

JOURNAL

In your Journal respond to the following ideas.

Do you think the events in the desert and in the town will have a positive or negative effect on Ben's personality and behaviour in the future? Give reasons for your answer.

5. In order to believe in the world that the novelist has created for you, you must be able to connect emotionally to the story. Pick the two places in the novel where you felt the strongest emotional responses. What were these responses and what caused you to feel them?

6. Besides being an interesting story, *Deathwatch* also examines values. Where Madec values money, success, and power at any cost, Ben has a contrasting attitude. What kind of code do you think Ben lives by?

Compare your responses with those in the Appendix, Section 3: Activity 4.

JOURNAL

In your Journal respond to the following idea.

Both Ben and Madec are excellent outdoorsmen. If you were stranded in an unpeopled jungle full of many dangers, who would you rather have as a guide, Ben or Madec? Why?

Have you completed any pieces of creative writing since you began reading your novel? If not, you may want to stop now and think about the ideas presented in the novel. Do some of the pieces of literature you have read have similar themes? Does your thinking stimulate ideas for a poem, a story, or a descriptive paragraph? Perhaps you would rather write a drama script. Choose the format that allows you to express yourself the best.

Engaging in a prewriting technique such as clustering or brainstorming can be very useful in getting your writing started.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Do one or more of the following.

1. Give an example from the novel of each of the following:

   a. a person against person conflict

   _____

   _____

   b. a person against his or her environment conflict

   _____

   _____

   c. a complication

   _____

   _____

2. Suppose that you are a police chief or a judge in Ben's town. Take it upon yourself to tell Madec what he should do, and not do, if he intends to stay out of trouble in the future.

   _____

   _____

   _____

   _____

   _____

   _____

3. Suppose that you are the casting director of a film version of *Deathwatch*. Your job is to find actors who look the part of Madec and Ben. In the space that follows, draw (or cut out from a magazine) pictures of what you think Madec and Ben should look like. On the following page, explain how the picture reveals the personality of the character.

4. Many television shows or films are about characters who must undergo and try to survive difficult ordeals. Try watching such a show on TV and make a comparison chart of the movie character and Ben. Note any similarities in their values and their actions.

TV or Film Character	Ben

Compare your responses with those in the Appendix, Section 3: Extra Help.

Enrichment

1. Based on your reading of *Deathwatch* you should have a better idea of what is needed to survive in the desert. Suppose that you are about to drive across a desert, alone, in your four-wheel drive vehicle. Make a list of items you will need to take with you on your trip.

Item	Reason

2. a. What do you think Ben's favourite movie would be?

_____

b. What do you think Madec's favourite movie would be?

_____

3. a. Can you say one thing about Madec that is positive?

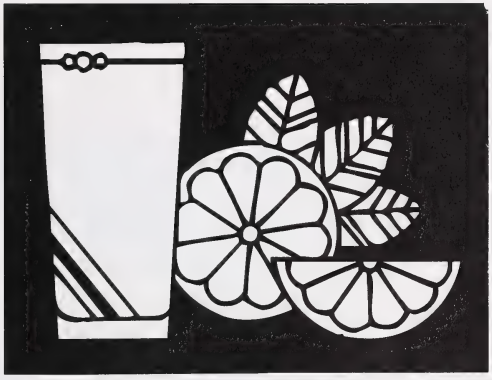
_____

_____

b. Can you say one thing about Ben that is negative?

_____

_____



4. Did you get thirsty reading *Deathwatch*? Make a list of ten words from the novel that have to do with heat, dryness, or thirst.

_____ _____

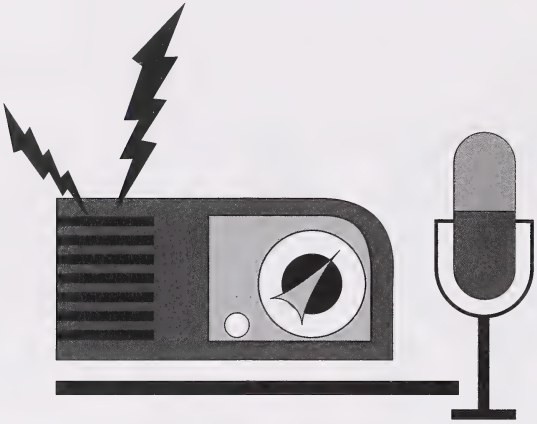
_____ _____

_____ _____

_____ _____

_____ _____

5. Try adapting *Deathwatch* as a radio play. For example, you might try writing the scene dealing with the shooting of the prospector. Since this is a radio script, you will have to try to convey setting and character using only sound and speech. Here is a sample opening for your scene:



SOUND:	FOOTSTEPS APPROACHING
BEN:	Mr. Madec, I think it would be a good idea to have a drink of water. Even if you're not thirsty, you could get dehydrated pretty fast out here.
SOUND:	WATER BEING DRUNK
MADEC:	You know, Ben, for a guy your age, you know a lot about the desert.
BEN:	I don't think anybody ever really knows the desert, except maybe those sheep you're looking for.

After you have finished writing your scene, try tape recording it, either alone or with a partner.

Compare your responses with those in the Appendix, Section 3: Enrichment.

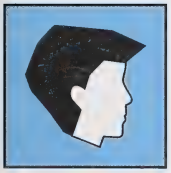
Conclusion

Now that you have finished the novel, *Deathwatch*, you should be able to explain what a novel is and how it differs from other forms of literature, particularly the short story. You should also be able to demonstrate the importance of character, setting, conflict, and climax in creating and maintaining a reader's interest in the story. Finally, you should be able to connect incidents and ideas in *Deathwatch* to your own experiences and values.

ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.

Module Summary



Some writers really go the distance in their writing: they write well enough to have their work published and then see it eagerly read by enthusiastic audiences.

In this module you have studied and reviewed a variety of forms of writing. You have also practised ways of improving your own writing.

Throughout the module, you have worked with the theme of going the distance by reading works which show the strength and resiliency of the human spirit in its ability to persevere in times of crisis, and to learn and mature in the process.

You, too, have come quite a way in persevering through six modules. Congratulations!

FINAL MODULE ASSIGNMENT

In your Assignment Booklet complete the final module assignment for this module.

G.M.

SECTION 4

THE NOVEL – *WALKABOUT*

In this section, you will read and study the novel *Walkabout*. *Walkabout* is an interesting story about two young survivors of an airplane crash who must face the prospect of exhaustion and possible death in a merciless desert environment. They encounter an aboriginal boy and learn some secrets of desert survival from him; they also learn a valuable lesson about humanity.

The emphasis in this section is on reading for interest and enjoyment. You will find that there is more Journal writing than usual in this section. Because of this, you will be asked to revise and proofread two of your Journal entries and write them into the Assignment Booklet at the end of the section. Some of the Journal ideas will ask you to write about your responses to characters and events in the novel; others will ask you to relate incidents in the novel to incidents in your own life. Throughout the section, you will be encouraged to connect the story to your own views and experiences.

If you have already completed Section 3 which deals with the novel *Deathwatch*, you may omit Section 4.

Continue your creative writing as you are reading the novel *Walkabout* and working your way through this section.

Activity 1: Background

Let's review. What do you know about the differences between the **novel** *and* **the story***?*

So far I know that a novel _____

_____

_____

_____

_____

Go ahead. Fill in the lines for the student.

Compare your response with that in the Appendix, Section 4: Activity 1.

Are there any other differences?

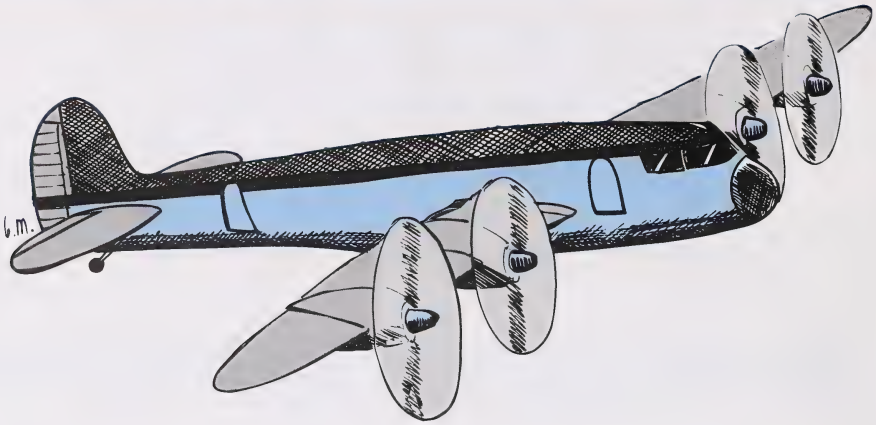
Really, the main difference is in the word "more."

In the novel, you generally find more characters, more settings, and a more complicated plot. As well, the writer has the opportunity to show everything in more detail. In *Walkabout*, the author's use of detail helps him to create strong characters, an interesting conflict, and a vivid setting. In other words, the use of detail helps make the story believable to the reader. And once you believe in a story, you can't help but get hooked by it.

Before you start reading the novel, read the following helpful background information on *Walkabout.*

You may find that some of the words in this book are disturbing. A good example is the word *darkie*. It is important to remember that the children's use of this word illustrates their lack of compassion for people of races other than their own. In fact, one of the author's reasons for writing the book is to show the equality of all people, regardless of skin colour.

You will notice that the word *airplane* is spelled *aeroplane*. This spelling was once common, but it is seldom used anymore in North America.



Another thing you might wonder about is why a search plane was not immediately sent to search for the downed aircraft. Today, downed planes usually send out emergency signals; they can be tracked by satellite. Thirty years ago, when the novel was written, the technology was far less sophisticated. Back then, planes were often not even required to file a flight plan before taking off. It is highly likely that a search party, if formed, wouldn't know where to look for the downed plane.

Walkabout takes place in Australia. In the beginning, the aircraft crashes on the Stuart Plain in the Northern Territory (see the coloured area on the following map). Very few people live in the region, and the nearest city, Adelaide, is approximately 2000 kilometres away.

Aborigine: a member of a dark-skinned people who are the original inhabitants of Australia

Aborigines were the first inhabitants of Australia. As a race, they have managed to survive for thousands of years in land that allows little room for mistakes, as you shall see in *Walkabout*.

Now that you have some background information, read *Walkabout*. You may want to read the novel first and then do the following activities, or you may want to combine the activities with your reading. It's up to you.

Theme: in literature, the main idea; an underlying truth about human nature

In Section 2, you were encouraged to write poems about some of the **themes** found in the literature in the module: survival in a hostile environment, loneliness, lack of appreciation, perseverance, standing up for what you believe in, or trying to find out what you believe in. Feel free to continue doing more creative writing – poetry, description, and story writing – as a response to your reading in this section. At the end of this section, you will polish two or three of your pieces of creative writing and write the good copies into the Assignment Booklet.

Activity 2: Character and Setting

When a novel begins, the reader usually finds out what the characters are like, or what the setting is like. In *Walkabout*, you learn about the characters and the setting almost immediately.

When the story begins, you meet Peter and Mary. They are from the United States, and are the only survivors of the plane crash.

1. You learn that Mary and Peter are brother and sister; Mary is thirteen and Peter is eight. What is Mary's attitude toward Peter? Find one piece of evidence in the first few pages of the story that shows this attitude toward Peter.

_____

_____

_____

_____

_____

Compare your response with that in the Appendix, Section 4: Activity 2.

JOURNAL

In your Journal respond to the following ideas.

What are your initial feelings about the two characters? Compare their personalities and their attitudes toward their situation. Do either of them possess any traits that would help them to survive in the desert?

Setting

2. The story's first setting is the site of the crash. Usually, in airplane crashes, survivors remain at the crash site because they can find clothing, food, and shelter there. But Peter and Mary are unable to do this. Why?

_____

_____

_____

Compare your response with that in the Appendix, Section 4: Activity 2.

The setting becomes very important once the children decide to go and look for help. The deadly desert heat and lack of water and food make life difficult even for the most experienced desert traveller, let alone for two children who have never had to make decisions for themselves.

JOURNAL

In your Journal respond to the following idea.

Imagine that you are a film director and it is your job to adapt this desert setting to an Alberta location. Describe the Alberta setting that would create a similar life-and-death situation for your main characters.

3. Peter and Mary quickly show that they do not have the necessary knowledge for surviving in the desert: they rely on luck rather than skill. How is this shown in their initial finding of water and food?

_____

_____

_____

_____

Compare your response with that in the Appendix, Section 4: Activity 2.

Their fortunes improve when they encounter an aboriginal boy, an Australian native. Not only is his dark skin much different from Peter and Mary's, but so is his appearance. His cultural background couldn't be more different from Peter and Mary's: the two children are from a technological, modern world, while the aboriginal boy knows only how to live a life of basic survival.

Attribute: a characteristic or quality of a person or thing

4. More than anything else, Mary feels repulsed by one **attribute** of the native boy. What is it that repulses her so much?

_____

_____

Compare your response with that in the Appendix, Section 4: Activity 2.

JOURNAL

In your Journal respond to the following idea.

Put yourself in Peter or Mary's place. You have just met the aboriginal boy. You want to convey to him the fact that you are friendly and mean no harm, but also that you are hungry and need his help in returning to civilization. How would you communicate this information to him so that he understands and tries to help you?

5. The three children soon realize that none of them means any harm, and they look each other over. Peter's sneeze causes some shared laughter between himself and the boy. This sneeze will have an important effect later in the story. Why? (You may have to read the whole story to answer this.)

After satisfying his curiosity, the aboriginal boy leaves, much to Peter's distress. Mary is also distressed, because she knows that their survival probably depends on the aboriginal boy's assistance. However, she is hesitant to ask for his help.

6. At this point, Mary and Peter's roles become reversed. Explain the reversal. What action of Peter's shows this reversal?

7. Do you think Mary's reluctance to soften her feelings toward the boy is a result of an unpleasant personality or her upbringing? Explain.

8. Peter, upon meeting and liking the aboriginal boy, refers to him as "darkie." Today, this word would be regarded as a racial insult. Why isn't it an insult in Peter's case?

_____

_____

_____

_____

9. The three children are not once concerned with finding out names. Why, in their situation, have names become unimportant?

_____

_____

Compare your responses with those in the Appendix, Section 4: Activity 2.

Prejudice: to form an unfair opinion about someone

Mary's **prejudice** shows when she feels angry that she should have to ask for help from a black person. However, by the end of the story, Mary realizes that her prejudices were based on ignorance.

JOURNAL

In your Journal respond to the following ideas.

Have you, or has someone you know, ever been in a situation in which you looked down on someone, or took someone too lightly, only to find out later that the person was a lot smarter than you thought, with humbling consequences for yourself? What made you take the person lightly? What was the result of your mistake? What did you learn from the experience?

10. The society the native boy comes from has not taught him prejudice. He doesn't consider the white children's skin colour at all. What does he think of them?

_____

_____

_____

_____

11. The impact of the desert is shown in the first aboriginal words Peter learns. Give the meaning of the words and explain why they are important to Peter and Mary's survival:

Word	Meaning	Importance
arkaloola		
yeemara		
kurura		
larana		

Compare your responses with those in the Appendix, Section 4: Activity 2.

Desert Diction

Diction: the choice of words and level of language in speaking or writing

You learned about using context to determine the meaning of unfamiliar words in Module 2, Section 2.

12. In order to visualize the action clearly, it helps to be able to understand the language used to describe the features and animals in the area. Using context clues or a dictionary if you need to, define these words as you come across them in your reading:

a. dingo – _____

_____

b. wombat – _____

_____

c. kookaburra – _____

_____

d. kurrajung – _____

_____

e. wallaby – _____

_____

f. cairn – _____

_____

g. yacca – _____

_____

h. billabong – _____

_____

i. salt-pan – _____

_____

j. sandalwood – _____

_____

Compare your responses with those in the Appendix, Section 4: Activity 2.

Use the space that follows to list and then define any other words you don't understand:

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

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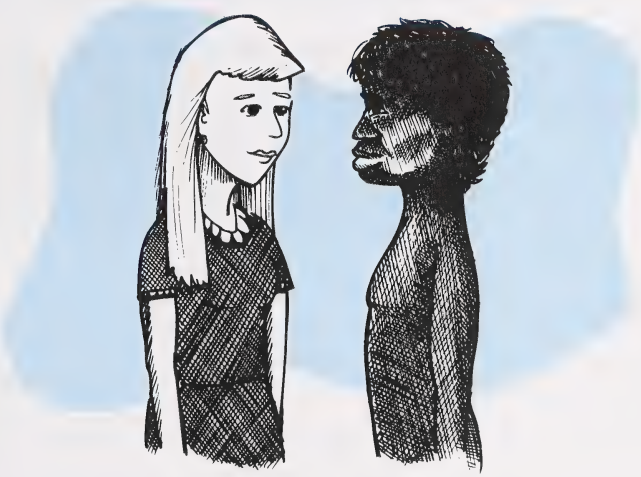
_____

Activity 3: Conflict and Complications



Initial incident: the incident in a story that begins the conflict

In Module 3, you learned that *conflict* is a struggle between opposing forces. You also learned that every story needs a conflict to generate interest. A conflict begins with the **initial incident**, that is, the problem that ignites your interest and gets the story going.

1. What is the initial incident in *Walkabout*?

   _____

   _____

2. In Module 3, you learned about the three types of conflict. In *Walkabout*, can you find examples of all three conflicts?

   a. person versus person _____

   _____

   b. person versus environment _____

   _____

   c. person versus himself or herself _____

   _____

JOURNAL

In your Journal respond to the following ideas.

If you are going to read and enjoy a story, the conflict must be believably presented. Therefore, a character's actions must also be believable. Do you find Mary's behaviour believable? Are there any events in the story that strike you as unbelievable?

3. In a good story, you learned, the main characters should want something. In *Walkabout*, it is obvious that Peter and Mary want to survive the desert and get back to civilization. But what about the aboriginal boy? Is there anything he wants apart from merely surviving another day?

_____

_____

_____

4. At first, the desert seems like an enemy to Peter and Mary. However, the aboriginal boy shows them the importance of trying to conserve and live in harmony with nature. How is this shown in the scene where he teaches them how to light a fire?

_____

_____

_____

_____

Compare your responses with those in the Appendix, Section 4: Activity 3.

Complications: the details of a story's growing conflict

In a novel, the main character's progress is never smooth; there are inevitable **complications**. In *Walkabout*, the children do not experience great difficulty in their walk across the desert once the aboriginal boy joins them. However, there are complications in the relationship between Mary and the boy. Most of these complications are the result of cultural differences.

5. For example, the scene where Mary offers the aboriginal boy her underwear shows the difference in their cultural backgrounds. Why does Mary want him to wear her underwear? Why does the boy think she wants him to wear it?

_____

_____

_____

_____

_____

_____

Compare your response with that in the Appendix, Section 4: Activity 3.

JOURNAL

In your Journal respond to the following ideas.

Have cultural differences ever caused you to misinterpret somebody else's action or behaviour, with embarrassing or humorous results for yourself? What did you think the behaviour meant? What did it really mean? What was the outcome of your misunderstanding?

6. After his dance, the aboriginal boy misinterprets the look of apprehension on Mary's face. What does he think it means?

7. Describe what a *walkabout* is. Do teenagers undergo any similar kind of experience in Canada?

8. The aboriginal boy feels doomed; however, he does not just give up and wait to die. What is his reason for continuing?

9. You get a sense of the way the aboriginal boy's society functions when he kills a large bird. He immediately tosses it to Mary. "For wasn't she a lubra," he thinks, "a carrier of burdens?" What does this statement suggest about the roles of men and women in the aboriginal society?

10. His feeling of doom, combined with his illness, convince the aboriginal boy that death must be near for him. He is concerned that his body should be buried properly and he goes to see Mary about this concern while she is bathing. What is her response to his appearance?

_____

_____

_____

_____

_____

11. Mary had more than just racial resentment against the aboriginal boy. She is also jealous. Can you explain her jealousy?

_____

_____

_____

_____

_____

_____

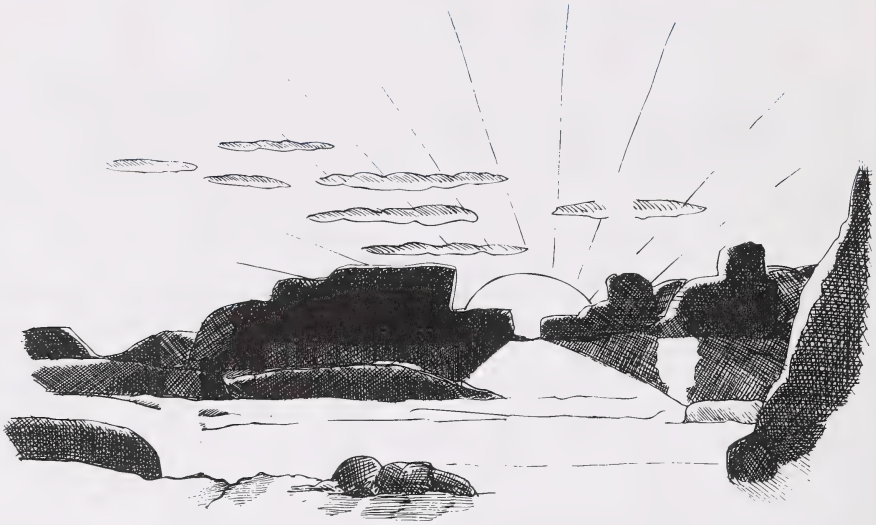
Compare your responses with those in the Appendix, Section 4: Activity 3.

JOURNAL

In your Journal respond to the following idea.

Suppose you are a friend of Mary's. Try to explain her attitudes and actions toward the aboriginal boy. You don't have to justify her actions; just try to make sense of them.

Activity 4: Climax and Resolution



Climax: the point in a story where the conflict reaches its highest intensity and is resolved; usually the most exciting part of the story

The conflict ends when the main character manages to resolve the conflict – for good or bad. This point is called the **climax**, and it is usually the most interesting and exciting part of the book.

In *Walkabout*, the climax is a very quiet one – the death of the aboriginal boy. When he dies, the conflict in Mary's mind ends, and she comes to a conclusion about what her attitude has been like. The conflict between the children and the desert still exists, but after the aboriginal boy's lessons, the desert seems a much less dangerous place.

1. When Mary learns how ill the aboriginal boy really is, her reaction is described this way: " 'Oh, no! No. No. No.' She started to sway backward and forward, her hands over her face." Considering her behaviour prior to this, her reaction seems almost out-of-character. Can you explain why she responds in this way?

_____

_____

_____

_____

_____

2. Mary's change in attitude is evident when she holds the aboriginal boy's head in her lap and the two smile at each other:

> And in that moment of truth all her inbred fears and inhibitions were sponged away, and she saw that the world which she had thought was split in two was one.

Explain the meaning of the above passage.

_____

_____

_____

_____

3. The aboriginal boy had taught them well, and Peter and Mary are able to find food for themselves. They even have time to enjoy the sights of the landscape around them. They have changed so much that when they do finally see other people, Mary realizes she is relieved to see that they are not white. Why does she feel this way?

_____

_____

4. The drawing Mary and Peter had made inspired the man to give them some very valuable information.

   a. Which drawing set the man to doing some wondering?

   _____

   _____

   b. What was the valuable information he gave them?

   _____

   _____

Compare your responses with those in the Appendix, Section 4: Activity 4.

At the conclusion of the story, it seems only a matter of a few days before Peter and Mary will be back in their own society.

JOURNAL

In your Journal respond to the following idea.

Do you think the events in the desert will have a positive or negative effect on Mary's personality in the future? Do you think she will be able to adjust again to her old way of life?

5. In order to believe in the world that the novelist has created for you, you must be able to connect emotionally to the story. Pick the two places in the novel where you felt the strongest emotional responses. What were these responses and what caused you to feel them?

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Compare your responses with those in the Appendix, Section 4: Activity 4.

Have you completed any pieces of creative writing since you began reading your novel? If not, you may want to stop now and think about the ideas presented in the novel. Do some of the pieces of literature you have read have similar themes? Does your thinking stimulate ideas for a poem, a story, or a descriptive paragraph? Perhaps you would rather write a drama script. Choose the format that allows you to express yourself the best.

Engaging in a prewriting technique such as clustering or brainstorming can be very useful in getting your writing started.

Follow-up Activities

If you found the activities difficult, you should complete Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Do one or more of the following.

1. Give an example from the novel of each of the following:

   a. a person against person conflict

   _____

   _____

   b. a person against his or her environment conflict

   _____

   _____

   c. a complication

   _____

   _____

2. Suppose that you are able to talk to Mary just after the plane crashes. Give her some advice that might save her much grief.

   _____

   _____

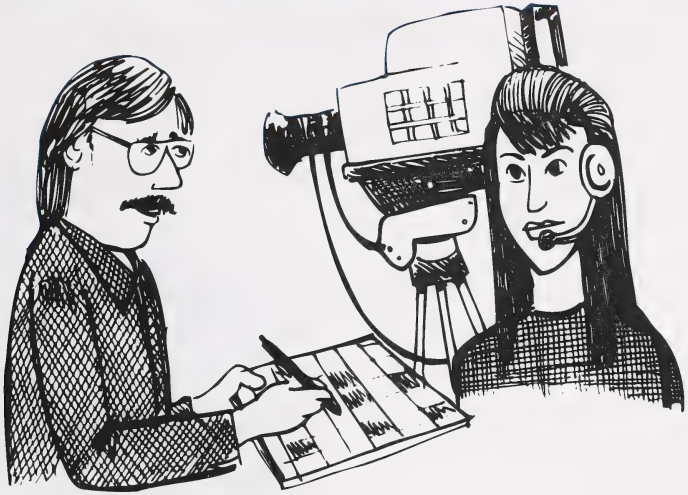
   _____

   _____

   _____

   _____

3. Suppose that you are the casting director of a film version of *Walkabout*. Your job is to find actors to play the parts of Peter, Mary, and the aboriginal boy. In the space that follows, draw (or cut out from an old magazine) pictures of what you think the three children should look like. On the following page, explain how the picture reveals the personality of each character.



4. Many television shows or films are about characters who must undergo and try to survive difficult ordeals. Try watching such a show on TV and make a comparison chart of the movie character and Peter. Note any similarities in their attitudes and their actions.

TV or Film Character	Peter

Compare your responses with those in the Appendix, Section 4: Extra Help.

Enrichment

1. Based on your reading of *Walkabout*, you should have a better idea of what is needed to survive in the desert. Suppose that you are about to drive across a desert, alone, in your four-wheel drive vehicle. Make a list of items you will need to take with you on your trip.

Item	Reason

2. a. Which three of today's movies do you think the aboriginal boy would enjoy if he could see and understand them?

_____

_____

_____

b. Would Peter's movie tastes be any different?

_____

_____

_____

3. a. Say something positive about Mary.

_____

b. Say something positive about Peter.

_____

4. Make a list of ten words that are unique, as far as you know, to Australia.

_____ _____

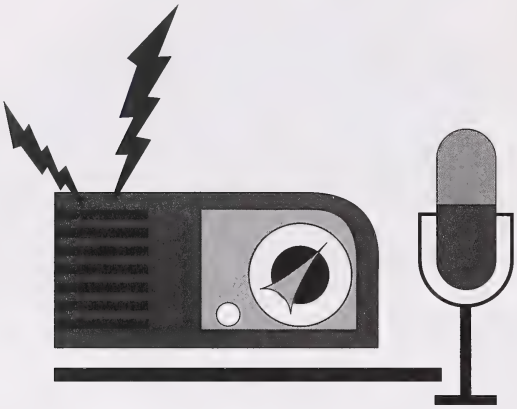
_____ _____

_____ _____

_____ _____

_____ _____

5. Try adapting *Walkabout* as a radio play. For example, you might try writing the scene that takes place between Peter and Mary immediately after the plane crash. Since this is a radio script, you will have to try to convey setting and character using only sound and speech. Here is a sample opening for your scene.



SOUND:	PLANE WITH ENGINE SPUTTERING, LOUDER AND LOUDER, FOLLOWED BY CRASH, THEN HEAVY BREATHING GETTING LOUDER
MARY:	Peter, Peter! Take my hand – hurry! Quick! Quick, before it explodes –
PETER:	Mary! Mary!
MARY:	Run, Peter, run! Oh, wait, there's the pilot. I think he's –
SOUND:	HUGE EXPLOSION OF PLANE

After you have finished writing your scene, try tape recording it, either alone or with a partner.

Compare your responses with those in the Appendix, Section 4: Enrichment.

Conclusion

Now that you have finished the novel, *Walkabout*, you should be able to explain what a novel is and how it differs from other forms of literature, particularly the short story. You should also be able to demonstrate the importance of character, setting, conflict, and climax in creating and maintaining a reader's interest in the story. Finally, you should be able to connect incidents and ideas in *Walkabout* to your own experiences and values.

ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.

Module Summary

Some writers really go the distance in their writing: they write well enough to have their work published and then see it eagerly read by enthusiastic audiences.

In this module you have studied and reviewed a variety of forms of writing. You have also practised ways of improving your own writing.

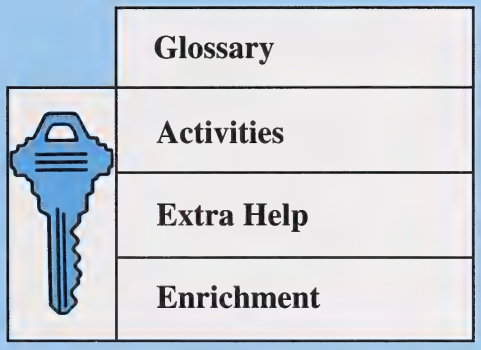
Throughout the module, you have worked with the theme of going the distance by reading works which show the strength and resiliency of the human spirit in its ability to persevere in times of crisis, and to learn and mature in the process.

You, too, have come quite a way in persevering through six modules. Congratulations!

FINAL MODULE ASSIGNMENT

In your Assignment Booklet complete the final module assignment for this section.

Appendix



Glossary

Climax
- the point in a story where the conflict reaches its highest intensity and is resolved; usually the most exciting part of the story

Coherence
- a term that describes being clear in your writing

Complications
- the details of a story's growing conflict

Diction
- the choice of words and level of language in speaking or writing

Drama
- another word for play

Editorial
- an article in a newspaper or magazine presenting the opinion of the publisher, editor, or owner

Initial incident
- the incident in a story that begins the conflict

Introduction
- the first sentence or paragraph of a composition
  The introduction tells the reader what the composition is about.

Mood
- the overall feeling produced in the reader by a piece of literature

Objective
- when referring to writing, this means writing that is truthful and impartial

Point of view
- the position from which something is observed or considered

Subjective
- relying upon one's personal feelings or opinions

Synonyms
- words with similar meanings

Theme
- in literature, the main idea; an underlying truth about human experience

Thesaurus
- a book of synonyms

Thesis statement
- the sentence that expresses the main idea of a composition

Transitions
- words that help bring coherence to a paragraph by signalling changes from one idea to another

Unity
- writing about one thing and staying on topic

Suggested Answers

Section 1: Activity 1

1. Answers will vary. Here are some possibilities.

   a. When I drove to Regina last summer, I was glad that I had thrown all my tools in the trunk.

   b. In the type of music I like, the meaning of the words is just as important as the rhythm of the beat.

   c. There is nothing to compare with the feeling of being alone in a car with a set of keys for the first time.

   d. It used to be when I went to the lake, I could look down and count the stones on the bottom.

2. If you used the example provided as the basis for your paragraph, you would have taken a logical, step-by-step approach in building up to your last sentence. The last sentence would indicate what you intend to show in the rest of your composition.

Section 1: Activity 2

1. Changing a flat tire is really quite easy. Look in the trunk for your jack and tire iron. Place the jack in the proper spot. You can check your owner's manual for a diagram telling you where to find that spot. Raise the car just a little, so that the tire is still on the ground. Loosen the lug nuts a half turn. Now lift the car, remove the lug nuts, and put on your spare. You're done!

2. If you want to see how good a job you did, have a friend follow your directions exactly. If your friend can follow your instructions, then you have succeeded.

3. Answers will vary. Here are some possibilities.

   a. There's a song on the radio that I really like. Nevertheless, I'm going to shut off the radio.

   b. Before you fry the eggs, make sure the pan is hot. However, don't let it get too hot.

   c. I remember a time I saw even more mosquitoes than we have now. That time was the "mosquito summer" of 1983.

   d. I read every story in the text. Still, I don't think I can remember any of them.

Section 1: Activity 3

For each of the words there are many synonyms that you could choose from. Some of the words also have more than one meaning. Compare your choices to the ones that follow.

For example:

piece	**crumb**
change	**alter**
many	**frequent**
smart	**intelligent**
ghost	**apparition**
careful	**cautious**
curve	**twist**
great	**amazing**
nice	**courteous**
bad	**evil**
laughed	**giggled**

Section 1: Activity 4

Answers will vary. Here are some possibilities.

1. Next time, I may prefer being called a chicken.
2. Not wanting to destroy any more buildings, he finally used the tractor and got the job done.
3. I had never been so happy to feel heat in all my life.

Section 1: Activity 5

Answers will vary slightly. Here is one revision:

How Romeo and Juliet Could Have Survived

If Romeo and Juliet had been more sensible, they would have lived longer. William Shakespeare's play is a story about Romeo, from the Montague family, and Juliet, from the Capulet family. The two families had feuded for years. When Romeo and Juliet met, they fell in love. Although they hadn't known each other very long, they decided to get married. They felt that their marriage had to be kept secret from their parents, or there would be big trouble. Romeo and Juliet were wrong; they should have told their parents and faced the consequences. What did eventually happen was worse than what would have happened had they told their parents. Romeo and Juliet should have been more patient and should not have married in haste; then their parents might have adjusted to and accepted their relationship. The feud might even have ended. Had Romeo and Juliet used more wisdom, they might have lived long and happy lives together.

Section 1: Follow-up Activities

Extra Help

1. *Unity* means writing about one topic and not straying from it. *Coherence* means being clear and making sense. A paragraph written with these factors in mind will be clearly written with ideas that the reader can understand.

2. When you revise, you check if your choice of words is effective. You should also check to see if your composition is unified and coherent. When you proofread your work you should be checking to see if your spelling, punctuation, and grammar are correct.

Enrichment

1. After you have finished writing your news item, try tape recording or videotaping it. You might want to join forces with a partner and create an entire news report.

2. The purpose is not to humiliate yourself or others because of lack of knowledge. Therefore, you might want to choose strange topics that no one in your group could possibly know much about. Remember, the fun here is in pretending to be an expert.

Section 2: Activity 1

1. Obviously, your answers will be different from everyone else's. Suppose, for example, you decided to write about the story of an actual airplane crash in the Arctic. Your answers might take the following line.

   a. You would identify the pilot and the passengers on the plane. You might also mention the person who found the survivors or the rescue workers who first arrived on the scene. You might also mention the various groups who took part in the search.

   b. You might identify the flight route of the plane. For example: "The plane took off from Edmonton en route to Inuvik, but it crashed on a treeless, snowy plain three hundred miles south of Inuvik."

   c. Tell the reader when the event happened. The time of year may also be important. For example: "The fact that the plane crashed in late winter in the Arctic made survival after the crash more difficult for the passengers."

   d. In this case, the plane suffered engine failure and had to make an emergency landing. Fortunately, there was still enough light for the pilot to be able to find a suitable landing spot on a frozen lake. The plane broke apart on impact, and there were numerous injuries among the passengers but everyone survived the crash. The hard part was to survive the cold weather until help arrived.

   e. The crash is still being investigated by Transport Canada officials, but a clogged fuel filter is suspected to have caused the engine failure.

   f. Interviews with some of the survivors show there was no panic. People worked together. First aid was administered to the injured, and a makeshift tent was built in the wrecked fuselage of the plane. Through the night, people huddled together to keep warm and talked to keep up their spirits. They believed if they could hang on for twenty-four hours they would be rescued, and they were right.

2. In this case, you would probably interview survivors to find out what happened. For example, you might hear about the ways in which everyone pulled together. You might hear about the brave crew, who treated the injured and organized the rest. You might also have a comment from the rescue crew about the challenges they faced in locating and reaching the crash site.

3. If you are having difficulty putting your facts into sentences, then pick up a newspaper and see how the professionals do it. Read a number of articles, so that you can see a range of ways to write your article.

Section 2: Activity 2

1. The poet writes that the immigrants plowed their "old languages/into the deaf soil." These lines suggest that the immigrants worked on the land; that is, they were farmers. The line "anglican rhythms of the factories" may suggest they were also factory labourers.

2. The poet states the children grew up as typical Canadians; as a result they seemed strange ("foreigners") to the parents. The children were "proud" of their ability to speak English and they were "ashamed" of their parents' language because it was "outgrown" or old-fashioned. Worst of all, the children seemed ashamed that their parents spent their lives working with their hands; the children, apparently, do not intend to be farmers or labourers.

3. Answers will vary here. You might tell the children not to be so proud that they fail to appreciate their parents' sacrifices. Yes, the children may have more schooling and better English, but each parent has a life's worth of accomplishment. The poet describes the immigrants' labour as "fluent," meaning that their work spoke well for them, better perhaps than a knowledge of English ever could.

Section 2: Activity 3

1. Answers will vary here. You may say the event you described would be best as a short story. For example, it may be about a single event – a crash and a rescue, for example. A short story could focus on the excitement of the actual event. Or, you might decide your event would be better as a novel. For example, it may be important to get to know the people in the story, so that we care about what happens to them. In describing your event, you may need to describe many different scenes involving different people. For example, the Edmonton tornado of 1987 affected thousands of people. You might want to follow the stories of many different people. You would need to look at the aftermath of the tornado as well. What happened to everyone's lives in the weeks and months after the disaster? It would be impossible to tell such a wide-ranging story in a few pages.

2. "Running with Marty" leaves the reader with many questions about Elizabeth and her situation. Some of them are

    - Will she be able to work out her problems with her parents?
    - What will happen in her relationship with Marty?
    - Will she and Valdeen become friends?
    - Will she run away from home?
    - Will she go to a family counsellor?
    - Will she suffer some kind of emotional collapse?

3. In a conventional murder mystery, the wise policeman or detective sifts the clues of the case and discovers the murderer. Here, the murderer is known to the reader and the policemen are not very wise. Usually, the audience wants to see the murderer get caught, but here the reader sympathizes with Mary Maloney and her efforts to get away with murder. Usually, a murder mystery is very serious and tense, but in this story events are described in an almost casual way (the actual murder is dealt with in a sentence). Most of the policemen know Mary well, making the investigation seem equally casual. Instead of developing suspense, the story turns comic when the policemen unknowingly decide to eat the murder weapon. All in all, the story is not a typical murder mystery in its details.

Section 2: Activity 4

1. The narrator is Minnie, looking back on her arrival in the south. The narrator is an older, wiser version of the naive girl of the play. Her purpose is to give some background about Minnie and her life, so that the audience can better understand what the young Minnie is going through. The narrator is also able to comment on the scenes between Minnie and other people. The effect is often humorous. For example, when young Minnie is bewildered by fast-moving, fast-talking people like Jane, the narrator says what the younger Minnie is thinking: "This girl is out of control."

2. Minnie encounters a long list of problems, both large and small. Some of these include

   - It's too hot.
   - The pavement hurts her feet.
   - There are too many people, rushing around in all directions.
   - The pace of life is too fast; she can't keep up.
   - She can't find her way around.
   - She doesn't know anyone; she's homesick.
   - She's not used to seeing people look so sad.
   - She's not used to keeping a schedule; there are too many things to remember.

3. All three treatments could do justice to Minnie's story. For example, the play could work well as a radio play (it would be cheaper to produce, too). The focus here would be on Minnie's reactions – her statements and thoughts.

   It could also work well as a live play. In this version, you would emphasize the scenes with the people she meets and show her bewilderment, which might be more convincing for an audience than simply hearing about it.

   If you had enough money, a film treatment could work well, too. Here, you could show society the way Minnie sees it. You could show speeded-up pictures of traffic moving and crowds of people walking, as well as pictures of endless tall buildings looming over her. You could also speed up conversations, so that they sound like babble to Minnie. You could intersperse these shots with flashbacks to Minnie's community in the Arctic – tranquil, almost-still pictures which make the speed of life down South seem that much more frantic.

Section 2: Follow-up Activities

Extra Help

1. iii a

   i b.

   iv c.

   v d.

   ii e.

2. Your picture does not have to tell a story, but it should capture the particular feeling or mood you are trying to express.

Enrichment

1. If you can, read aloud your adaptation to a partner or a group. Explain which particular aspect of the work you attempted to highlight in your adaptation.

2. Responses to the new community will vary here. The newcomer may be totally bewildered by the lifestyle he or she encounters. Or, the newcomer may be surprised at how much Inuit society resembles the society he or she has just left. The response depends on the individual and his or her expectations of and level of empathy for Inuit culture.

Section 3: Activity 1

The novel is longer and can cover many events over a longer period of time. The writer can also show characters in greater depth as they develop during the course of events.

Section 3: Activity 2

1. **Madec**

   a. It might tell you that he is a careless, irresponsible man, who prefers killing to the so-called thrill of the chase.

   b. It might tell you that he is without morals, and would probably not hesitate to kill again.

   c. You can presume that he is very capable with a gun.

   d. If Ben were found dead with a bullet in him, it would be reasonable to assume Madec shot him, since Madec was with him. But if Ben dies of thirst in the desert, no one will be able to prove that Madec was responsible.

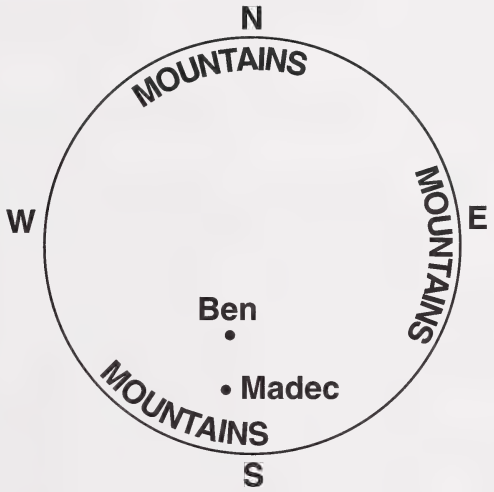
2. **Ben**

   a. In their conversations, Madec likes to come across as a bigshot. He enjoys the idea of killing. Ben is much more low-key and reserved in what he says. Unlike Madec, he takes the time to enjoy his surroundings.

   b. Ben is a decent, honest person. He wants to do the right thing, which is to take the body of the prospector back to the authorities.

   c. Ben trusts people until he is given reason not to trust them. He is not suspicious by nature. You might be inclined to call him naive. It is hard to imagine anyone trusting Madec for a second.

3. Your sketch should look something like this:



   Ben is in a large, bowl-shaped area, surrounded on all sides by desert, with mountains around the rim. To the south, Madec lies in wait for Ben. To the north, east, and west there is only desert to cross.

4. If Ben tries to escape north, Madec cannot see him; however, the hundred miles (160 kilometres) of desert would be impossible to cross. If Ben goes east or west, Madec could easily see him. The only temporary safety lies in staying near where he is.

5. Ben has already made his feelings clear to Madec. If he changed his mind now, Madec would not believe him, knowing that Ben would still do what he felt was right when he got back to town. Madec would still rather see him dead.

6. Madec beat him to the punch by finding the prospector's camp before Ben did, by taking the prospector's clothes, and by destroying a water supply that Ben had planned to use.

7. It is important to realize that both men are tough, clever, and capable; this way the struggle between them is not one-sided and it is difficult to predict how their conflict will turn out. This helps to increase suspense in the story.

8. a. arroyo – dry mark indicating a stream had been there

   b. crevice – a crack in a rock or mountain which can be small or large

   c. magma – melted rock

   d. basalt – a dense stone

   e. pumice – sand-like volcanic rock

   f. breccia – sharp stone

   g. pinnacle – the top

   h. butte – a large hill or small mountain with steep sides

   i. saguaro – a big cactus

   j. sotol – desert plant

   k. yucca – desert plant

Section 3: Activity 3

1. The initial incident, the incident that starts the story, is Madec's shooting of the prospector.

2. The main conflict is man against man. Madec wants Ben dead so that he won't tell the police about the killing of the prospector. There is also the conflict of man against his environment. Ben must try to find food and water in order to stay alive in the desert.

3. A list of complications that Ben faces would include

   - the impossibility of escape from Madec without adequate supplies of food and water
   - the fact that Madec has a gun that will prevent Ben's escape
   - the fact that he has no protection against the sun because Madec has taken his clothes
   - the fact that his only hope of water requires an exhausting climb up the butte
   - the fact that his only hope of survival requires that he must ultimately have to confront and defeat the armed Madec

4. Ben has no hope of survival without water. The effort required to find the water hole almost kills Ben. But he is rewarded; he not only finds water, but food, shade, and rest as well. There is the feeling that the worst is over for Ben. The food and the rest revive him enough to be able to contemplate going after Madec. He even has his first small advantage: he can see Madec but Madec can't see him.

5. At first, Madec is content to sit back and wait for Ben to die of thirst. But when it becomes apparent that Ben does not intend to die without a struggle, Madec realizes he will have to go after Ben and shoot him.

6. Madec has no intention of letting Ben sneak away on him. Ben is unable to start the engine because Madec has taken out the key and a vital engine part. The gun also can't be used because Madec has removed a vital part.

7. You could say that Ben believes in justice, not vengeance. Even after all he has been through, he cannot bring himself to kill in cold blood. He shoots him in the leg to incapacitate Madec, not to kill him.

Section 3: Activity 4

1. Madec tells the police that Ben shot him with the .22 calibre Hornet. Madec's wounds look as if they could have been caused by a small calibre weapon. Also, Madec got rid of Ben's piece of evidence by throwing it in the garbage.

2. Madec is a wealthy, powerful businessman, who is able to hire high-priced lawyers to defend him. It doesn't make sense that such an important person would do the things of which Ben accuses him. Ben, on the other hand, is a young man of average education, who is not used to having to defend his innocence.

3. The real climax occurs when the doctor holds up the missing slingshot, revealing that Ben really has been telling the truth.

4. By this point, Madec is probably like a bad dream to Ben. Most likely, he doesn't want anything more to do with him, including having to testify at a trial for attempted murder. Perhaps, too, his faith in the justice system has been shaken. He may think that, regardless of the testimony, Madec won't be found guilty because of who he is.

5. The answers here will be entirely personal. For example, you might say you felt a sense of grim satisfaction when Ben finally wounded Madec with the slingshot. Or you may say you had a feeling of outrage when the police arrested Ben instead of Madec. Can you think of other places where you felt a strong emotional response?

6. Answers will vary. Compare your responses with these sample student responses. Ben's values include the following:

   - He thinks that it is okay to hunt animals for food, but not for sport or for a trophy. He does not enjoy being Madec's guide, but he needs the money to continue his schooling.

   - He values life. He does not understand why Madec is so determined to kill a bighorn. He is disgusted by Madec for shooting at anything that moves.

   - He values treating people fairly. Ben finds Madec's business practices distasteful because Madec not only enjoys outwitting people, but he makes sure he hurts them too.

   - He values honesty. He wanted to go to the police when the old prospector was killed. He believes that it is best to tell the truth always.

   What other things does Ben value?

Section 3: Follow-up Activities

Extra Help

1. The following answers are simply examples. There are many examples for each.

   a. Madec deliberately abandons Ben without food or water in the desert.

   b. Ben must find water somewhere in the desert if he is to avoid dying of thirst.

   c. Ben finds that the butte is more difficult to climb than he thought.

2. Generally, you might recommend that Madec should behave more like a human being in the future. You might warn him that people who behave as brutally as he has tend to be treated the same way by others. If you are a judge, you might want to order him to perform community service in his spare time, so that he can try to benefit others for a change.

3. Your picture of Madec might show a person with narrow, suspicious eyes, and a sneering expression. Your picture of Ben might show a young person with an open-eyed, friendly expression.

4. Many television heros are like Ben: people of few words, but friendly to everyone, who never complain even when undergoing great hardships. They are very determined and will go to any length (though they never do anything illegal or unethical) to overcome obstacles.

Enrichment

1.

Item	Reason
• **water and food**	• **not readily available in the desert**
• **sunscreen**	• **for protection from the sun**
• **spare parts**	• **in case vehicle breaks down**
• **good map**	• **to avoid getting lost**
• **gun**	• **for protection against any Madec-like personalities, signalling for help, and hunting for food**

2. a. Answers will vary. The following is one student's opinion about the type of movie Ben might enjoy. You may have a different opinion.

   Ben would probably like a relaxed, easy-going film about life in a country setting – perhaps an old western.

   b. Again, the following response is just one person's opinion. You may have other ideas.

   Madec would probably like a film about people who single-mindedly pursue a goal, regardless of the costs. He is probably conceited enough to see himself in the hero.

3. a. It is hard to say anything positive about Madec – although if you had to fight a war, it might be better to have him on your side.

   b. Ben is perhaps too naive. He can recognize the dangers of nature, but not necessarily of people.

4. Your list might include such words as sun, desert, cactus, mouth-drying, sand, dust, wind, burning, hot stone, and peel.

5. A good test of the success of your scene is to play it for someone who hasn't read the novel and see if the person can understand what is going on.

Section 4: Activity 1

The novel is longer and can cover many events over a longer period of time. The writer can also show characters in greater depth as they develop during the course of events.

Section 4: Activity 2

1. Mary is very protective of Peter. She feels she must take charge and make the decisions for both of them. At night, she does not sleep at first, because she feels it is her duty to stand guard.

2. After Peter and Mary escaped from the plane, it exploded before other survivors could get off. The fire destroyed the plane; there is nothing usable left.

3. They have water simply because they are near some water. The food was easily visible fruit the size of ping-pong balls, called "quondong" by the aborigines. However, they must find more than this to eat.

4. Mary is repulsed by the boy's nakedness.

5. Later, the aboriginal boy will catch a cold from Peter's sneeze. But his cold quickly turns into a fatal illness.

6. Mary seems uncertain, and Peter becomes more decisive. This is shown by his running after the aboriginal boy to ask for his help.

7. It is probably the result of her upbringing. Mary has been brought up to believe that black people are inferior. If she had simply been an unpleasant person, this unpleasantness would have shown in her behaviour toward Peter.

8. Peter is too young to share his sister's prejudice toward blacks. His use of "darkie" is innocent because he likes the other boy and would not want to say or do anything to hurt his feelings.

9. Knowing a name was unimportant beside the need to survive; even strangers can help each other survive.

10. He thought of them as being rather helpless.

Word	Meaning	Importance
arkaloola	**water**	• **essential to survival**
yeemara	**food**	• **essential to survival**
kurura	**follow me**	• **needed to follow the aboriginal boy to find necessities**
larana	**fire**	• **important for cooking food and for warmth at night**

12. a. dingo – Australian animal similar to a dog

    b. wombat – small animal resembling a bear

    c. kookaburra – Australian bird

    d. kurrajung – small tree

    e. wallaby – small kangaroo

    f. cairn – pile of stones

    g. yacca – tree-like plant

    h. billabong – a pool of water

    i. salt pan – flat area of salty land

    j. sandalwood – type of tree

Section 4: Activity 3

1. The incident that first generates our interest is the plane crash. Without the crash, the children would never have found themselves alone in the desert.

2. a. person versus person: Mary is repulsed at first by the aboriginal boy; she does not want to accept his help.

   b. person versus environment: The two children must struggle to survive in the desert.

   c. person versus himself or herself: Mary must struggle against her racial prejudice.

3. The aboriginal boy is involved in a walkabout when the two children encounter him. His goal is to show his community, by his ability to survive in the desert, that he deserves to be called a man.

4. He teaches them the importance of keeping the area around a fire clear and to make sure all the embers are out when a fire is finished in order to prevent a bush fire from starting.

5. Mary wants him to cover up his nakedness. When Peter starts laughing and jumping around at the sight, the aboriginal takes this as a sign that he is supposed to join them in a ritual dance.

6. She has such an expression of apprehension on her face that he thinks she must have seen the look of death in his face.

7. A walkabout is a manhood ceremony in which a boy spends some time in the desert with only his skills to help him survive. If he survives, he has proven his manhood and his ability to care for future dependants. Many cultures have manhood, or coming-of-age ceremonies. For example, the Jewish religion celebrates a boy's thirteenth birthday with a bar-mitzvah celebration. For many teenagers, their coming-of-age is signalled by getting a driver's license or going to their high school graduation ceremony.

8. The aboriginal boy knows that without his help Mary and Peter will die. The final goal of his walkabout is to lead them to safety.

9. A "lubra" is a female. From this statement, you get the idea that in the nomadic aboriginal society, the males hunt and kill the food, while the women carry and prepare the food.

10. Mary was appalled that he would come near and stare at her while she was bathing. She reacts viciously, even picking up a rock and threatening him with it. Her expression persuades the boy that his death must be nearer than he thought.

11. Mary doesn't like the fact that Peter has turned to the aboriginal boy for guidance instead of to her. She had wanted to be the leader.

Section 4: Activity 4

1. It appears she finally sees the error of her prejudicial thinking and feels guilty about her behaviour.

2. She realized that her attitudes toward race were incorrect, and the world was not a place split into "them" and "us." Rather, it was a place where all people are more or less the same.

3. By this point in the novel she is naked and unbothered by the fact, but she realizes that white people would probably be appalled.

4. a. The drawing of a house set the man to wondering where the two children came from.

   b. He gave them directions to a house similar to the one in the drawing.

5. Your answer here is entirely personal. For example, you may have felt a strong humorous response to the scene where the aboriginal puts on Mary's underwear, and unknowingly ridicules the self-consciousness of her attitudes. Or, you may have chosen the moving moment where the aboriginal boy dies and Mary suddenly realizes the error of her attitude toward him. It's up to you.

Section 4: Follow-up Activities

Extra Help

1. The following answers are simply examples. There are many possibilities for each.

   a. Mary is contemptuous toward the aboriginal boy; she does not like the idea of having to rely on someone she feels is not her equal.

   b. Mary and Peter must survive in the desert and find their way out.

   c. Mary cannot accept the aboriginal boy's nakedness.

2. The advice you give Mary should address her prejudicial attitudes. For example:

   If you meet a native of this area, don't assume you are superior because of that person's dress and skin colour. Yours is just as unusual to that person. Treat others kindly, just as you would like to be treated, and show them some trust. Also, be willing to accept some advice from someone more experienced than you, and be grateful for what you receive.

3. Try to find pictures that show the way you think the characters look. If you can, find pictures which convey an expression that is typical of the character. For example, Peter might have the open, friendly expression of a boy who welcomes new experiences, while Mary might have a more serious, reserved expression.

4. You should have found some similarities. For example, you might have found that both characters are physically fit, and able to adapt to difficult conditions. They are not afraid of new experiences. However, both are young and their attitudes toward the world are still forming.

Enrichment

1.

Item	Reason
• **food and water**	• **not readily available in the desert**
• **sunscreen**	• **for protection from the sun**
• **spare parts**	• **in case vehicle breaks down**
• **map**	• **to avoid getting lost**
• **gun**	• **in case of a need to hunt for survival**
• **time**	• **time to explore and appreciate the surroundings**

2. Your answers here should help you gain a better understanding of the two boys, because you would have to consider why they would like a certain film – and also why they might dislike it. For example, Peter might like an adventure film – where the good guys get into battles with the bad guys. But the aboriginal boy has grown up in a non-violent culture. He might find scenes of people fighting other people very disturbing.

3. Answers will vary. Here are two possibilities:

   a. Mary learns through experience. She is willing to change her attitudes.

   b. Peter is willing to learn from people who know more than he does. He is very adaptable.

4. Your list might include such words as: koala, billabong, eucalyptus, wallaby, aboriginese, kookaburra, dingo, kurrajung, wombat, and yacca.

5. A good test of the success of your scene is to play it for someone who hasn't read the novel and see if the person can understand what is going on.

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